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HER GUATEMALAN
AND ISRAELI
ROOTS EMBODY
A UNIQUE LIFE
EXPERIENCE WITH
AN AMAZING
STORY TO TELL.

Queen Esther

ISSUE 6
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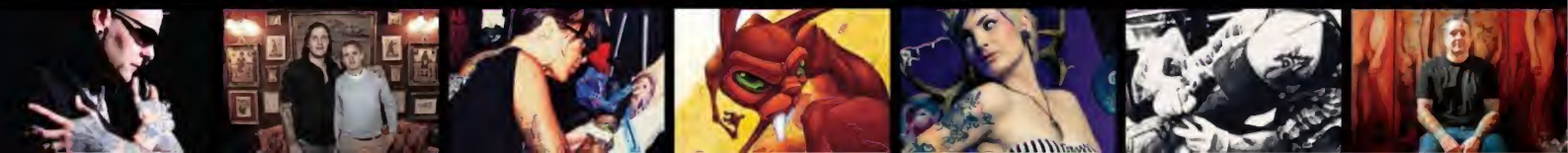


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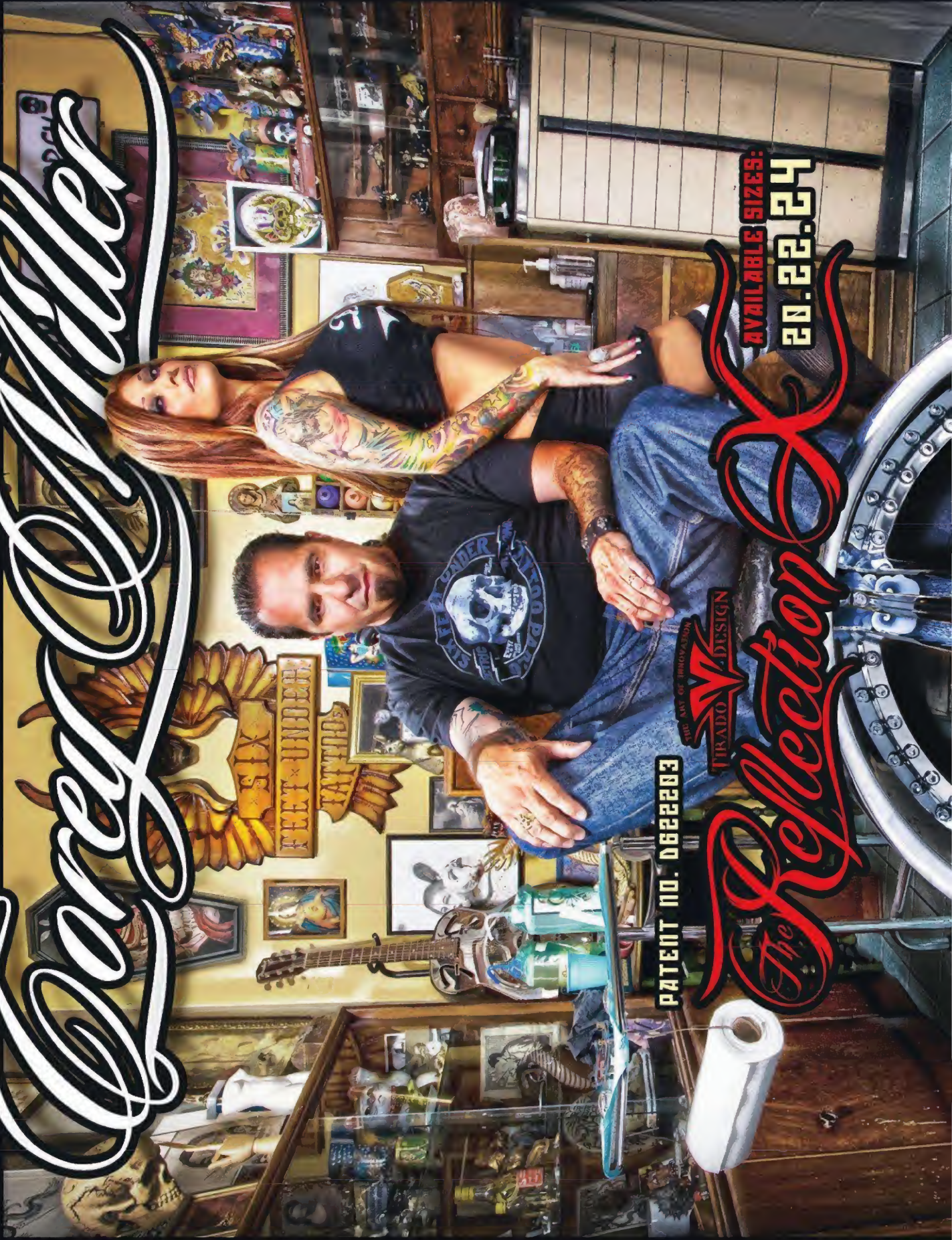
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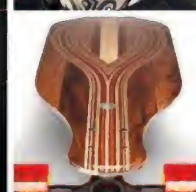
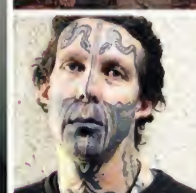
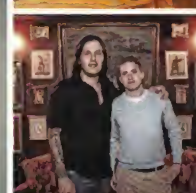
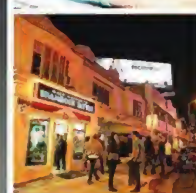
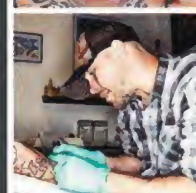
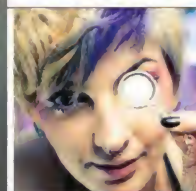
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QUEEN ESTHER MARK OF DISTINCTION

Have you ever seen something so exquisite that you're at a loss for words? Meet Queen Esther; she's a renowned model, a mother of five, and she's just getting things started.



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EDITOR'S LETTER

Art is Forever

With or without their physical being, the art they create is timeless; and as more and more people are willing to sacrifice their bodies as living canvases, their art will not only travel, but go on to tell a tale of that person's existence while serving as a chronological timeline of their life. In essence, tattoo artists and their canvas donors transform into a bonded testament, which speaks volumes about trust and conjoined creativity. Furthermore, these mobile canvases become a form of artistry, which carries along with it a curator that is able to speak on the true meaning of their work whereas other forms of art (like hung paintings) become lost in translation. With that being said, these

are exciting times we are privileged to witness and live through.

Considering all things, tattoos require a certain spiritual connection and dedication that's not so easily removed. Sure there's the process of laser tattoo removal, but the cost to wipe away a "mistake" or "alcohol induced tattoo" still comes with a price to pay that's a lot more painful than just using an eraser or starting with a new piece of paper. In addition, tattoos are a commitment as well as a test to physical endurance — especially as you get older — and it's also interesting to mention that the relationship and permanency between the tattooed and their chosen artists last a whole lot longer than most marriages. So as tattooing becomes less taboo, and more of a

spiritual connection of permanency and artistry, it'll be interesting to see where this embodiment of art, soul, and substance takes us.

In short, the art we all love and live for started off as a seedling and just like a plant that we all cultivate and watch grow, tattoos and the culture which powers it have become a plant that is sure to come to fruition into a beautiful backdrop to an already interesting existence. Till next time, stay creative, stay positive, and above all else, stay true.

Respectfully,

JOHN JARASA
Editor



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SONS OF ANARCHY



FX THERE IS NO HOLY **SEPT 6**
TUES 10

TV MA



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Editor,
Great magazine guys!
I love the way u guys
really go in-depth and
pay attention to the
artist's background and
thoughts. It really reflects
that in the magazine
quality and that's why
you guys are the best out
there!

- J.P. ROWLAND

To whom it may concern,
Oh wow! I love the new
issue guys! The sad thing
is that most of my friends
have stolen my magazine
read it before I can even
finish it! It's a good
problem for you to have,
but not for me! Keep up
the great work BBI!

- C. CLINTON.

Jarasa,
I am in love with this
magazine! I have never
seen it before so I picked
it up! I am astonished!
The work in here is
amazing and the people
who are portrayed are
amazing. I can't wait for
the next issue!

- K. JONES

BBI Staff,
I just got this issue a
few days ago and I
can't stop looking at it!
It's so amazing. I feel
Bound By Ink has saved
the tattoo culture via
paperback from all the
fluff out there. The Suzy
Homewrecker article
photos are stunning as
well as the others. I'm
so glad I found this
magazine and you
definitely have a new
subscriber in me!

- A.W. NORTHMAN

BBI,
Your magazine is by far
the best tattoo magazine
out there. I absolutely
love the photography and
your magazine puts a lot
of emphasis into making

it visually stunning. You
guys might think about
adding some video
content as well to give us
readers a visual concept.

- G.C. MINNÉ

BBI guys,
Love the magazine
and the tats! This is
by far the best tattoo
magazine I've ever seen
by far. *Bound by Ink* is
kick ass! I love the fact
that more models are
being themselves and
expressing the way they
want to by showing
off their tattoos and
not hiding them! It's a
beautiful expression and
you guys showcase THAT
VISUALLY. THANK YOU.

- J. GRICOL

BBI,
I just wanted to let you
all know that I never
used to buy magazines
until I found yours. As
a new model in the
alternative modeling
industry, I get a lot of
inspiration and hope from
your interviews with your
models. I can also relate
to a lot of their stories, so
I am so glad that there is
finally a magazine that
positively represents my
lifestyle. I also love the
featured artists and how
beautifully the magazine
has been put together.
Thank you for being
awesome!

- SASHA FROM PA

Being an avid *Tattoo*
magazine reader, it's
pretty hard to come up
with content that wows
me. BBI, you've done
something I didn't think
was possible for this
industry. I have the 4th
and just bought the 5th
and I constantly read
them over and over. The
mags always cover on all
the important subjects
and none of that reality-
show crap. The article on
Tim Hendrix was superb

and I look forward to
reading as many issues
as I can.
Keep up the amazing
work guys.

- CHAD EVANS

FACEBOOK:

My whole entire wall
is covered with your
magazine. I love it
so much. Its the only
thing I'll actually read!
My teacher and I had
a debate on people
with peircings and
tattoos because I came
to school with a lip
peircing, and she was
very judgemental. I came
to the point that some
people tattoo themselves
with meaning, and
she came to an
understanding. I later
showed her one of your
issues, and she came to
love what some of them
meant and represent.

- KATIE TEEH

Awesome mag! It seems
harder and harder to find
a true tattoo mag. Keep
it up!!

- MARK AVERY

I absolutely love this
magazine, I look forward
to picking it up at my
local fye store every 2
months. I live in a small
closed-minded town in
western New York where
body mods are generally
frowned upon and it's
really difficult to find jobs
that allow facial piercings
and visible tattoos. I face
judgement every day
even going out in public
because I have facial
piercings and cannot
get the tattoo sleeve I
want yet because I'm job
searching. This magazine
makes me feel a lot
better because people
share their similar stories
and I know there's a lot
of other people out there
that face discrimination
as well for the same

reasons, and it's good to
know there's a lot more
open-minded people
out there that love body
mods and self-expression
like myself. Tattoos are
mainstream and need to
become more accepted!

- SHELLY SCENE

I don't say this about very
many things, but this
magazine is changing
and opening up my life
even more! I wish I could
thank all the artists,
models, & anyone else
that has anything to do
with *Bound By Ink*! Keep
up the amazing work.
You guys rock!!

- HAYDEN OBLIVION

I just bought my 1st
issue today! Issue #5
(May 2011) I love it. I
will be buying more in
future for sure. I love this
magazine! Kicks ass!

- CRYSTAL WANNAMAKER

I have every single issue
out so far. Definitely the
best tattoo magazine
ever! Also helps a
lot with ideas for my
photography. Don't ever
stop publishing!

- SHAWN HUMPAL

Just picked up my first
issue (Issue 5) of *Bound
by Ink* magazine and I
was blown away by the
level of quality in all
respects (i.e., writing,
photography, graphics).
While I've found that far
too many tattoos are
gratuitous expressions
(including a couple of
my own), this magazine
does an incredible job of
covering the whole range
of the genre. This is no

run-of-the-mill rag; this is
a sophisticated piece of
work, bordering on art in
itself. I'm a new convert,
and look forward to future
issues.

- JT, WILLCOX, AZ

Fantastic publication, what
a breath of fresh air from
the traditional mags. Keep
it up, you have a faithful
subscriber in me :D

- CHELLESHOCK, PERTH,
WESTERN AUSTRALIA



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Andy Hartmark

Text: Rich Coyle |
Photos: Andy Hartmark

Who's
Ashley De Vor?
She's a woman
blessed with 16th
century artistic
talent and
timeless beauty
similar to that of
Marilyn Monroe.
She's intelligent,
witty, and we
guarantee she
can play her way
into any man's
heart simply
because she's
an avid gamer.
We crack a cold
one and get
the details.





Game On





In the early 16th century, where women painters weren't exactly accepted with open arms, Artemisia Gentileschi certainly changed the mold, as she became one of the most famed Baroque painters in the world. She not only broke down stereotypes, but also became the first female painter in history

to become a member of the distinguished Accademia di Arte del Disegno in Florence. In doing so, she not only paved the way for females but also opened the doors and minds in having the public accept future female artists. With that being said, fast forward to the 20th century where a young, beautiful, and talented woman by the

name of Ashley De Vor is now trying to make her mark while scheming to leave her artistic footprint on this world. Ashley is a talented artisan in every sense of the word, and when she's not booked with modeling gigs or playing video games, she's painting, sketching, or apprenticing at a tattoo parlor. Like Artemisia Gentileschi, she's had to

endure hardships on her road to success; one of them is being a tattooed female model and artist in this day and age. Ashley has persevered and overcome initial stereotypes as evidenced by her meteoric rise. She is an extremely busy person and *Bound By Ink* happened to be fortunate enough to catch her on a day which she happened

to be balled up in her bed ready to do absolutely nothing but chill and reenergize herself for another all day and night marathon of "Call Of Duty: Black Ops." Ashley De Vor doesn't hold back and let's hope the world is ready for her reign.

ASHLEY, TELL US WHERE YOU'RE FROM?





"I HID MY TATTOOS FROM MY PARENTS FOR A LONG TIME, BUT THAT DIDN'T LAST LONG LIVING IN ARIZONA AND NOT WANTING TO WEAR LONG SLEEVES."

I was born and raised in Phoenix, Arizona.

HOW DID YOU BEGIN YOUR ART CAREER?

I was 11 years old and my mom dropped me off at my grandparent's place in Bakersfield, California, for the summer. Right after my mom dropped me off, her car broke down in Phoenix, so I was stuck in Bakersfield for a month. Bored out of my mind, I bought a *Vanity Fair* magazine and drew all the pictures in it for 30 days straight to eventually find out that I didn't suck. Ever since, I've run with it and had fun.

A LOT OF YOUR ARTWORK IS PLAYFUL YET DARK. EXPLAIN.

I like to use my sense of humor a lot. For instance, I have a new painting I am working on right now based off the phrase, "a wolf in sheep's clothing"; but I did my own rendition with a sheep in wolf's clothing.

WHERE DO YOU DRAW INSPIRATION?

I draw inspiration from everywhere. I'm really into the alternative photographers right now, so I pick up inspiration and ideas from them and different lowbrow artists.

ANY ARTISTS YOU'RE A BIG FAN OF?

Not really one person. I'd feel bad naming just one because there are so many. For instance, I love Nomi Chi whose style is more illustrative-Asian

with her own twist, Lori Earley whose style is super realistic but exaggerated, and Esao Andrews — holy cow — he's absolutely amazing! There are just so many, and I can't name them all.

DO YOU HAVE ANY SPECIFIC PAINTINGS THAT ARE MEANINGFUL TO YOU PERSONALLY?

I know it's weird to say this but my paintings really hold no deep personal meaning for me, they're just for fun. Some artists have a long elaborate meaning for each piece. Unfortunately, there's no one piece that has a crazy story or a personal significance. It's whatever creative bug I had at the time that popped in my head at that moment. I want people to take whatever they can from each of my pieces.

YOU'RE AN ARTIST WITH SPONTANEITY. TELL ME A BIT ABOUT THESE PIECES.

Arrow and Apple. I was really into Baroque art for a while. I really like when people take Disney stuff and make it morbid. Take for instance, the whole arrow and apple thing. In cartoons, the arrow always misses its target, but in this case, I wanted to make it hit. I want to do the opposite of the norm; sort of like when the bad guy wins. *Zombie Family*. This was actually my version of a family portrait for my sister, her husband, and their pug. I just flipped the traditional concept around and added my own twist. *U-Vexed*. Personally, I



"...I BOUGHT A VANITY FAIR MAGAZINE AND DREW ALL THE PICTURES IN IT FOR 30 DAYS STRAIGHT TO EVENTUALLY FIND OUT THAT I DIDN'T SUCK. EVER SINCE, I'VE RUN WITH IT AND HAD FUN."

am really into alternate fashion and fetish stuff; I just find it interesting. That influence along with animal anatomy gets reflected into my artwork. I just wanted to experiment with all the textures of hair, latex, and foam.

DO YOU SELL THE PIECES OR ARE THEY A PERSONAL COLLECTION?

Every so often, somebody

will email me regarding a piece or I'll have a gallery show downtown. It's sad I know, but I usually lowball myself. I'll sell my pieces to friends or just fans of my work for dirt cheap. I'm really not in it for the money.

HOW LONG HAVE YOU BEEN MODELING FOR?

I have modeled professionally for about four years.

IS THAT HOW YOU AND ANDY HARTMARK MET?

I met Andy during a photo shoot for a Dickies ad we did together a few years back. Man, I remembered I was young and awkward. I didn't even know how to pose then.

HOW DOES IT FEEL TO BE ONE OF THE MORE RECOGNIZABLE MODELS IN THIS INDUSTRY?

Honestly, I don't want to be known as a model. Not to knock any models out there, I just find it more interesting to be on the other side. I'd rather be known more as an artist than a model.

WHEN DID YOU GET YOUR FIRST TATTOO?

I tattooed a star on my hand with a sewing needle and ink when I was 15 years old.



"HONESTLY, I DON'T WANT TO BE KNOWN AS A MODEL. NOT TO KNOCK ANY MODELS OUT THERE, I JUST FIND IT MORE INTERESTING TO BE ON THE OTHER SIDE. I'D RATHER BE KNOWN MORE AS AN ARTIST THAN A MODEL."

I KNOW THIS SOUNDS CLICHÉ, BUT HOW DID YOUR PARENTS FEEL ABOUT THE REST OF YOUR TATS?

I hid my tattoos from my parents for a long time but that didn't last long living in Arizona and not wanting to wear long sleeves. My mom is a super traditional Portuguese woman who thinks, 'Don't ruin your body; it's your temple!' She cried at first, but she's cool now and has accepted it. My dad was really laid back. Just as long as I wasn't doing anything bad, he was good. On the flipside, my dad's super dramatic with a twisted sense of humor like me. He was like, "Oh no, where have I gone wrong? My daughter's going to start selling drugs," but he was totally kidding. He's good as long as I stay out of trouble.

DO YOU EVER GET STEREOTYPED FOR YOUR LOOK?

Goodness, all the time. People tend to look at tattoos and assume that you're some grungy kid, and especially people here in Scottsdale; they are super judgmental. Once they see my sleeve, they're standoffish, but then they look down





"UNFORTUNATELY, THERE'S NO ONE PIECE THAT HAS A CRAZY STORY OR A PERSONAL SIGNIFICANCE. IT'S WHATEVER CREATIVE BUG I HAD AT THE TIME THAT POPPED IN MY HEAD AT THAT MOMENT. I WANT PEOPLE TO TAKE WHATEVER THEY CAN FROM EACH OF MY PIECES."







"NEVER TAKE ME SERIOUSLY. I HAVE A WEIRD, DRY SENSE OF HUMOR. PEOPLE WOULD NEVER KNOW THAT I DRINK BEER AND PLAY VIDEO GAMES ALL NIGHT. GOTTA LOVE BLACK OPS!"

further to my forearm and see my paintbrush tattoos and all of a sudden I'm the cool artsy girl, and it's validated instantly. Weird how that works huh?

SINCE YOU'RE OBVIOUSLY A SKILLED ARTISAN, ANY PLANS ON MAKING THE MOVE ONTO A LIVE CANVAS?

Oh you mean me actually tattooing? Funny you should ask. I'm apprenticing right now so I'm not allowed to use a machine for six months. Right about now I'm four months in, and I'm super eager.

ANY PARTICULAR TATTOO ARTISTS YOU ADMIRE?

Tony Olvera from Lady Luck Tattoo. That's actually where I am apprenticing. Tony's awesome and he's not a total asshole like other "great" tattooists. He's got a great demeanor and talent; I really look up to him as a person and as an artist.

WHEN YOU START TATTOOING, WHAT'S YOUR STYLE GOING TO BE GEARED TOWARDS?

My style is more illustrative, not overly detailed like a portrait. I'm pretty much in the



middle of traditional and realism. My style would have more depth than traditional and realism, but not on either extreme.

HOW FAR DO YOU PLAN TO GO AS FAR AS YOUR

OWN INK?

I thought I would just cheat and tattoo my hands and neck and wear long sleeves and people would think I'm completely covered. Just kidding! That's such a

lame thing to do. I plan on getting lots more when the time's right, but not a full body suit because I still want to remember what skin color I am.

WHAT'S ASHLEY DE VOR

GOING TO DO IN 5 YEARS?

I'm going to take over the world! Duh! I want to be tattooing and doing my art on the side. Ultimately, on my deathbed, I want my paintings to be worth more — triple once I'm

gone. I want to be known as an amazing artist.

IN CLOSING, WHAT DON'T WE KNOW ABOUT ASHLEY DE VOR?

Never take me seriously. I have a weird, dry sense

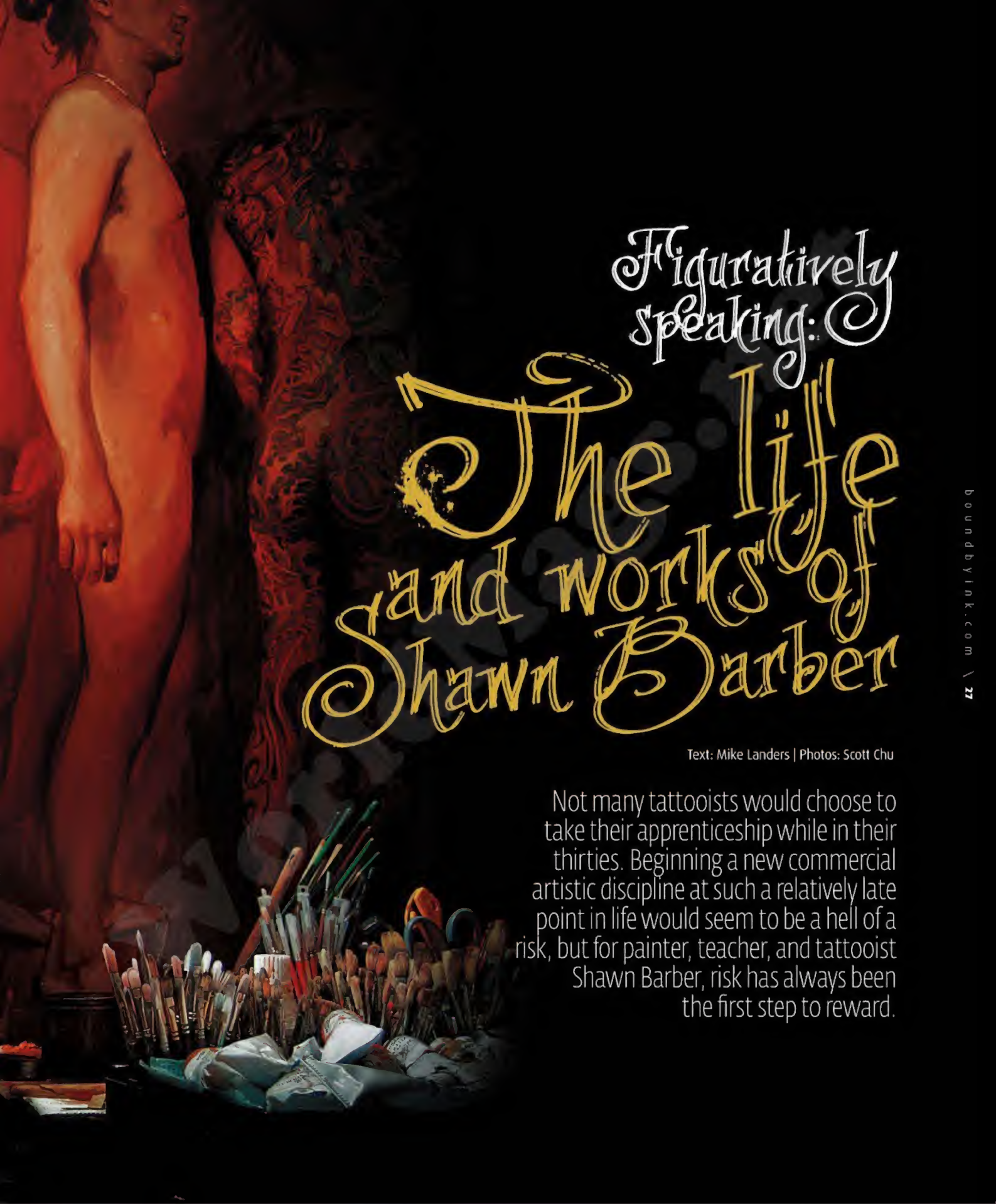
of humor. People would never know that I drink beer and play video games all night. Gotta love "Black Ops!"

me & ink



NAME: SHAWN BARBER
LOCATION: LOS ANGELES, CA
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Figuratively
speaking: ©

The life and works of Shawn Barber

Text: Mike Landers | Photos: Scott Chu

Not many tattooists would choose to take their apprenticeship while in their thirties. Beginning a new commercial artistic discipline at such a relatively late point in life would seem to be a hell of a risk, but for painter, teacher, and tattooist Shawn Barber, risk has always been the first step to reward.





As the lazy sunbeam of an L.A. afternoon drips to the floor via skylight in his West Hollywood Memoir Tattoo Studio, Shawn Barber stands smiling. Paintings adorn every facet of wall space, and he is enthralled in conversation with fellow artist Adrian Dominic, as Adrian applies a fresh leg piece to an also-smiling customer. The sounds of Sabbath fill the room, and Barber's girlfriend and studio co-founder Kim Saigh sits at a drawing table, preparing for whatever Tuesday afternoon's client has in store for her. The warmth in the room is abundant, and it becomes clear to me that Barber's smile stems from the piece of mind that a person can only get when they are exactly where they want

to be in life. Surrounded by art, this open studio space is "like a dream come true" for this purveyor of many palettes. While he may be enjoying the moment, the underlying perfectionism within Barber serves as the yang to this Zen-like yin. It is his fuel and his resolve; he is simply never satisfied with his work. "Taking a look back at the work I've done, I can honestly say that I wish I could redo all of it," he says in between smiles. He's dead serious too, but this sentiment is not uncommon among true artists, who usually spend a lifetime looking for ways to better execute technique and express themselves. Famed "Nighthawks" painter Edward Hopper was once quoted as saying, "If I could say it in words, there would be no reason to paint." Perhaps this is why Barber is best known for



Exhibition: Memoir
tattoo doubles as
an art exhibit and
ink studio.



his works on paper canvas, aside from the fact that his journey with the living canvas is just beginning.

Speaking volumes about his reverence for tattoos, Barber's painted works are to contemporary tattoo culture what Annie Leibovitz's photographs are to pop culture. If you name an iconic tattoo artist, chances are that Shawn has painted a portrait of them. It seems as though he is an unofficial portrait journalist of the culture, capturing these iconic men and women who have chosen to dedicate their lives to the hum of a needle. Rooted in realism, Shawn's interest in figurative painting was heightened by the dimension of having to add tattoo work on his subjects. "The challenge for me is now bigger than portraiture; of course it's exciting trying to get a likeness, to get the essence of that person. Unfortunately, it can become boring, and for me, tattoos make it a lot more interesting. They tell a story about that person's life and my job is to also capture them in a painting. It's a different kind of challenge," Shawn says. After graduating with his BFA in 1999 from the Ringling School of Art & Design, in Sarasota, Florida, Shawn began teaching art courses, a path that eventually led him to San Francisco, where he lived for six years and shared a studio with tattooist Henry Lewis. "The studio we had was above a gallery called Whitewalls, and in that gallery there were tons of artists from all over the world that visited every month, and a lot of them had tattoos. I started to document these people by doing paintings of them, and Henry encouraged it. My friend from back home, Bryan Bancroft, who did a lot of my work, had wanted me to get into tattoos for years. Henry was working for Mike

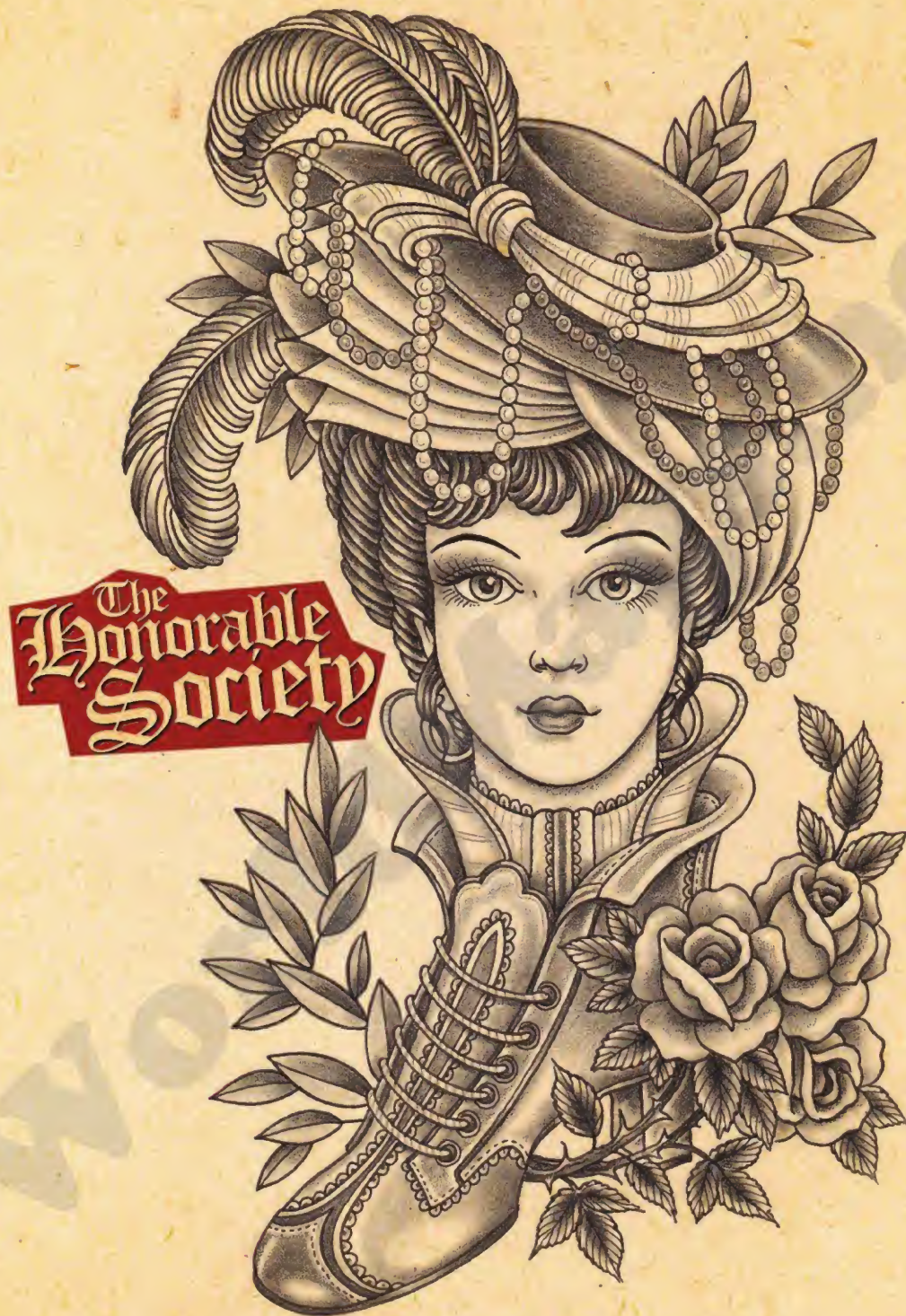
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Davis at the time, and he asked him if I could apprentice there, so that's how I started to become a tattoo artist," Shawn says in between booking appointments. While not an easy transition at 35, tattooing has since become the newest muse of this incredible painter.

Barber's painted works can be found in the collections of icons like Van Morrison and Robin Williams, in addition to extreme sports legend Mat Hoffman and *Rolling Stone* magazine founder Jan Wenner. In addition to two published books, *Tattooed Portraits*, and *Forever and Ever*, Barber's work can also be found all over the globe, including the Joshua Liner Gallery in New York, where he will show off his latest exhibition this July. He has received accolades from American Illustration, Society of Illustrators, *Communication Arts*, *RSVP*, and *The Artist's Magazine*, among others. Yet and still, he is focused on his latest infatuation with the living canvas, obsessing about tattoos day and night. Tattooing has definitely made its own mark



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on this revered painter, and though it would seem strange to some that such an accomplished artist would focus on a different medium, it's important to remember that Barber's world clearly revolves around making one's own choices, oblivious to the skepticism of convention. In the shooting gallery of choice, Barber pulls the trigger and never looks back, confident in his empowered walk through life as a true artist.

HOW LONG HAVE YOU BEEN TATTOOING? WHAT IS IT ABOUT THE ART FORM THAT ATTRACTS YOU AT THIS POINT IN YOUR ARTISTIC CAREER?

My apprenticeship started in 2005 and 2006 and I started tattooing about 2 1/2 years ago. Tattooing is the most difficult thing I've ever done. There are so many layers of what to learn about the craft to become a "master of it." It doesn't happen overnight, and I think there are some that master a certain element of it, but there are so many styles out there that I think to be considered among the best tattooists, you have to be able to do it all. They can solve any problem — and

*Accepted Eclectic:
Some of Shawn
Barber's most
creative and prolific
artworks grace these
pages.*



The Life of



"THE PEOPLE I'VE KNOWN PERSONALLY HAVE REALLY INSPIRED ME, SOMETIMES THE PEOPLE CLOSE TO YOU SERVE AS AN INSPIRATION THROUGH DISAPPOINTMENT AS WELL. IT SEEMS LIKE PEOPLE GET CAUGHT UP IN THEIR EGO SO MUCH, AND IT BECOMES THE LIMITATION THAT HOLDS THEM BACK, EVEN THOUGH YOU SEE THE POTENTIAL."

Evolution: Shawn's one of the few who made the successful transition from world renowned painter to tattoo artist.

that's what you're doing, you're problem solving. You're taking somebody's idea and turning it into something that they will be happy with forever.

WHY DO YOU THINK TATTOOING FOUND YOU NOW AS OPPOSED TO WHEN YOU WERE YOUNGER?

I started getting tattooed when I was 16, 17, maybe 18 years old. I was into comics growing up and I liked tattoos and was doing flash for a local artist, but it didn't seem like a career path in 1986. [laughs] I really wanted to be in the comic book industry.

WHAT HAS BEEN THE TOUGHEST ASPECT OF BEGINNING THIS NEW CAREER?

The major obstacle was in knowing that I have a very critical mindset, but I was also a 35-year-old person that was just getting into tattooing, and now I'm 40. I wanted to jump in wholeheartedly, and it was hard to step back in the beginning and practice the small things, although I understood the relevance of being conscious and respectful of the art form. There are things that work and things that don't, but I think that people who love tattoos have a fairly



universal opinion of taste as far as what looks good. I think over the last couple years I've felt a reinvigoration. The first three years were really difficult. A couple of days a week it was like, "Why am I doing this?" Seeing progress is what really kept me going.

HAS TATTOOING CUT INTO YOUR OTHER ARTISTIC SCHEDULES? WHAT SACRIFICES HAVE YOU HAD TO MAKE IN BECOMING A TATTOOIST?

When I started tattooing I was a commercial illustrator, a gallery painter, and an art teacher, so I definitely had some choices to make. I quit teaching

and cut back on my commercial work. I think I was ready to quit the teaching, I continue to do it privately now, but in an institutional environment, there are too many variables that serve as roadblocks that are out of your control. It's a challenge, depending on what you go to school for. In the arts, it's a challenge to your ego. Growing up you were told that you were a real bad ass, and you have to realize that all these other students in your classrooms and at other colleges and masters you will study are better than you. Being around other good artists, and acknowledging them for it, can make you a better

artist. If you're ignorant to that, you won't get better. You have to want to get better and look at your weaknesses to see where you need to improve.

WHAT WEAKNESS PLAGUES SHAWN BARBER THE MOST?

I have a hard time saying no. [laughs] I was doing 2 or 3 solo shows a year, with 20-30 pieces a show; this doesn't count commercial work I took on, sometimes being another 30-50 pieces required in a month. The artwork you see here at Memoir is maybe 1/20th of what I've created.

BEING FROM UPSTATE NEWYORK, HOW DID YOU APPROACH YOUR MOVES TO SAN FRANCISCO AND LOS ANGELES?

Well, I moved to L.A. about two years ago, and I was in S.F. for about six years. I like the convenience of L.A., believe it or not. The traffic's not bad if you don't drive in it. I had reservations about living here based on some of my previous visiting experiences because I think a lot of people that move here do want to be famous and they want to be around that. The celebrities I've worked with have bought my stuff. They're nice people

but they're basically just acquaintances; it's not like I hang out with them on a daily basis.

WHAT HAS BEEN DIFFICULT ABOUT THE RELOCATION?

The hard part of [living in] L.A. is that everything is spread out. In S.F., I had a really tight-knit art community I hung out with. My art family there was a lot of guys into video game art, and guys like Coro Kaufman and Henry Lewis. We shared a studio for about 5 years. Mike Davis is the guy I did an apprenticeship with, and Kim Cogan is a great painter and friend from the scene as well.

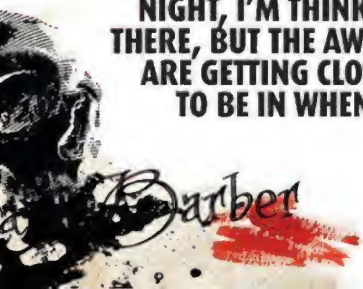
WORKING WITH SO MANY GREAT ARTISTS, WHAT DID YOU LEARN MOST IN YOUR TIME SPENT IN THE COMPANY OF OTHERS?

I think the consistent productivity is great. Online you see peoples' works but those are generally finished works. Seeing things in person and in progress and talking about the process of it is just so much more invigorating, and you learn more from it. Kim [Saigh] is such a bad ass; working with her here has been a constant source of inspiration.

ANYONE ELSE IN PARTICULAR PLAY A BIG PART IN YOUR ARTISTIC GROWTH?



"I'M AT A LEVEL NOW WHERE I FEEL LIKE I HAVE A BALANCE SCHEDULE-WISE. I'M SPENDING A LOT OF TIME DRAWING AND SPENDING THREE OR FOUR DAYS A WEEK TATTOOING. EVEN AT NIGHT, I'M THINKING ABOUT TATTOOS. MY MENTAL ENERGY IS THERE, BUT THE AWESOME THING ABOUT IT IS THAT MY PAINTINGS ARE GETTING CLOSER TO THE DIRECTION THAT I WANTED THEM TO BE IN WHEN I FIRST SET OUT TO BECOME A PAINTER."







"SURE, I'VE HAD PEOPLE NOT LIKE MY PORTRAITS, BUT WHAT ARE YOU GONNA DO? THE UNFORTUNATE PART OF WHAT I DO IS THAT IT'S FINE ART AND I'M MAKING IMAGES FOR GALLERY SHOWS AND PRESENTING THEM IN A FORUM WHERE THEY HAVE TO BE FOR SALE. IT'S A WEIRD SITUATION BECAUSE A LOT OF THESE PEOPLE ARE FRIENDS AND INDUSTRY ICONS THAT HAVE A SPECIAL PLACE IN HISTORY."

Focused Daily: Not one for complacency, Shawn's constantly on the grind with his art.

Brian Bancroft is a guy I went to high school with and was the best artist I knew, I looked up to him. He was a few years older than me. He started tattooing at a little bit of a later age, and he was painting a house with a high compression air sprayer when he accidentally blew one of the fingers off of his drawing hand. He had to learn to draw and tattoo with his other hand! He's one of those guys nobody knows about because he still lives where he grew up, and he continues to be an inspira-

tion for sticking to his guns for 20-plus years. There have also been some teachers that inspired me, not necessarily through their work, but for how they provoked me.

YOU MENTIONED THE INTERNET; AS SOMEONE WITH A FINE ART BACKGROUND, WHAT IS YOUR TAKE ON THE INFORMATION SUPER-HIGHWAY'S IMPACT ON THE ARTS?

I think the internet is a great tool. I have friends who only do digital art, and that's their fine art. I

know digital design is not for me, but the internet is a tool to be efficient and those that condemn it are just afraid of it. You can be a hardcore purist, but you can still promote yourself, make some business cards, and make contacts via the computer.

WHAT INITIALLY SPARKED YOUR INTEREST IN FIGURE PAINTING?

I did a couple of paintings of friends' limbs and a portrait of my arms and felt like I stumbled into something exciting. From



there, I just loved the challenge of not only capturing a likeness but trying to capture the moment it was in as well.

WHAT DO YOU CONSIDER YOUR GREATEST TALENT TO BE AS A PAINTER?

It's being able to get to know the subject matter and capturing the nuances of those people. I people watch all the time and try to look at what makes them unique. You have to take their features and not make a caricature of them but make their looks a



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"WHEN YOU MEET OTHER ARTISTS AND SEE THEIR PROCESSES, ABSORB IT, BECAUSE YOU WILL REALIZE JUST HOW FAR YOU HAVE TO GO."

little bit more pronounced. Those aspects are keys to capturing a likeness, but they're not the most obvious things. You have to really pay attention.

HOW HAS TATTOOING IMPACTED YOU AS A PAINTER?

What got me really exciting about painting in the beginning was the tactile nature of the material, and now I'm going back to dealing with substance and making a painting be about not only the image but about the surface, the marks; showing the hand but not having it be overly literal. I know this comes directly from my experiences with tattooing.

WHAT WOULD BE THE BIGGEST LESSON YOU'D PASS ON TO FUTURE ARTISTS OF ANY GENRE?

Don't get caught up in your own ego. When you're coming up and people are constantly praising you about your talent, it goes to your head. This isn't just the hype of big cities, it's prevalent in every scene I've been a part of. I guess you could say it's worse in smaller areas because there tends to be less of a reference point or a general knowledge among those judging your work. When you meet other artists and see their processes, absorb it, because you will realize just how far you have to go. 



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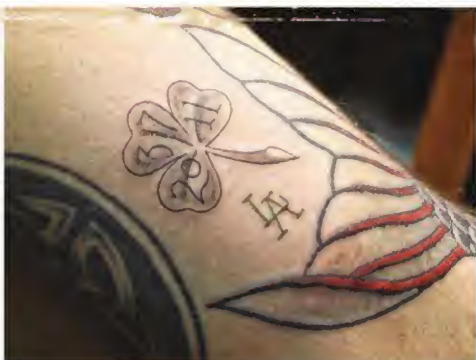
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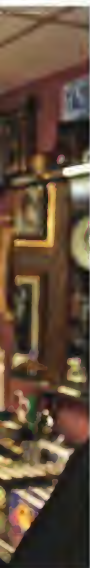


Mark Mahoney kicked off St. Patrick's Day in the grandest of fashion by releasing a new ink collaboration he developed with Intenze. The new ink, appropriately called Shamrock Green, was limited to only 50 hand-crafted sets and even better was the packaging from which they came in. The Irish whiskey-inspired bottles were packaged in handcrafted wooden boxes and if that weren't enough to impress, then the list of tastemakers and industry elite would have. Guests at the event were treated with nothing but genuine hospitality and care; once the meet and greet came to an end, the party carried on over at The Whisky in West Hollywood, California. In all, it was a kick ass get together that lived up to the name and reputation built by the legendary Mark Mahoney and the rest of the crew at the Shamrock Social Club. 🍀



**"THE NEW INK, SHAMROCK GREEN
— LIMITED TO ONLY 50 HAND
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WHISKEY-INSPIRED BOTTLES."**







Queen

ESTHER

Mark of Distinction

Okay models, its resume time. Age 31? Check. 5 kids? Check. Tough Divorce? Check. While most models would be filed under "need not apply" with qualifications like these, Esther Hanuka, better known as "Queen Esther," defies the odds and calls her own shots in the modeling industry, not only with her own career but also with her own agency.

TEXT: GEORGE KAPLAN | PHOTO: ANDY HARTMARK

www.shopqueene.com
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"MY MODELING CAREER WOULD HAVE NEVER HAPPENED IF NOT FOR MY DIVORCE. I'M ACTUALLY SUPER LUCKY. I HAVE NO REGRETS BECAUSE I KNOW EVERYTHING HAPPENS FOR A REASON. I'M HAPPY WITH THE WAY LIFE HAS PANNED OUT FOR ME."

Modeling is a world where doors are only open for a select few. Before entering its hallowed halls, a bevy of aspiring and sometimes gorgeous females are put through a series of dilemmas, some of them physical and most of them moral; very few make it to the proverbial other side. These women are strong, beautiful, independent, and confident. While these "perfect 10s" aren't exactly a dime a dozen, an even smaller percentage can claim the joint titles of "model" and "matriarch." Hence the rise of a queen to lead them; a queen named Esther Hanuka, herself a mother of five and one of the most sought after models in today's scene. "I am excited that because I built my own name and have done it with five children, I've gained a following





"WHEN I DID THE HOLLYWOOD THING, IT WAS THE WHOLE, 'YOU HAVE TO SLEEP WITH SOMEBODY TO GET OPPORTUNITIES' MENTALITY AND I DIDN'T BELIEVE IN THAT. I'M GLAD I WENT THROUGH THE RINGER THERE BECAUSE IT HELPED ME TO KNOW WHAT TO DO AND WHAT NOT TO DO, AND IT BECAME EASIER AS I MATURED."

that sees me as proof that you can do whatever you want to do in life," Esther says proudly. At 31, she wears her motherhood on her sleeve, quite literally, as well as her journey and breakthrough to the other side for the world to see.

Queen Esther takes her throne in California now, by way of her Guatemalan and Israeli lineage. Growing up in Hebrew and Spanish cultures, as well as American, provided a unique life experience which gave Esther strength and compassion, not

words often used when describing a model. "I never lived in one place for more than a year," she offers candidly. While this would seem to be exciting on one hand, it was not without its pitfalls, as Esther often drew the ire of scorned classmates, jealous of her attention as the pretty new girl. Through it all she built character — a resolve to constantly help others and put their needs ahead of her own, much like she does now through her family life and her own modeling agency, Queen

E Modeling, where she cultivates her own brood of upcoming models. With several magazine covers and spreads to her credit as well as sponsorships from companies like Fresh Peaches Swimwear and Rebel Rock Jewelry, it appears that there is no end in sight for this Queen's reign.

HOW DID YOU COME UP WITH THE NAME QUEEN ESTHER? DOES IT HAVE ANYTHING TO DO WITH THE BIBLICAL BOOK OF ESTHER OR THE JEWISH QUEEN OF PERSIA?

**"TO BE ABLE TO USE WHAT I'VE BUILT IN THE PAST
5-6 YEARS TO HELP OTHERS TO ACHIEVE THEIR
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"I BOUGHT AN ELLIPTICAL [MACHINE] OVER A YEAR AGO AND NEVER GOT ON IT. THROUGH DIET AND NON-TRADITIONAL EXERCISE I LOST MY PREGNANCY WEIGHT WITHIN A WEEK AFTER MY FIFTH CHILD, WHICH WAS CRAZY."

I am Jewish, and a friend of mine actually gave me the name. I used to change my name on Myspace like everyday and he suggested the name out of my Jewish heritage and fun. Ever since then it has just kind of stuck for my modeling name. It just grew on people, and I'm happy to say that nobody ever made fun of it.

YOU'VE GOT AN INTERESTING ETHNIC BACKGROUND, WHERE ARE YOU PARENTS FROM?

My mother is Guatemalan and my father is Israeli. I've been to Israel, in fact I went to school there when I was 6, but I was partially raised in Guatemala. When school let out here in the U.S., my parents would send me to Guatemala, so I kind of got the best of those two worlds.

HAVE YOUR VISITS IN THESE TWO VERY DIFFERENT COUNTRIES INFLUENCED OR SHAPED YOU IN ANY WAY?

Definitely. It's nothing super crazy, but I do believe that being around different cultures is a







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great experience. I think it really opens your mind to different people and their respective ways of life. I can read, write, and speak Spanish very fluently thanks to my Guatemalan upbringing, but unfortunately I kind

of lost my Hebrew over the years as we moved around.

WERE THERE ANY DISADVANTAGES TO THE WAY YOUR PARENTS RAISED YOU?

As I was growing up I never lived in a place for more than a year. It became tough in the sense that I was always the new girl in school, and it caused a lot of jealousy for me, from other girls especially.

WHEN DID YOU START MODELING OFFICIALLY?

I was living in Miami and came to California in 1998. I started modeling and got a bit overwhelmed by Hollywood and decided to take a break. I got

married, took a normal job, and had four children. I eventually got divorced, met my current fiancé, Chucky Chuck, and we had another child. I couldn't believe the way I looked compared to most as I now had five kids, and I

thought, 'God must have a plan for me, he must really want me to model.' I took it upon myself to pursue it full time and take on the rollercoaster ride of modeling.

WOW! NOT MANY WOMEN



CAN BE A PROFESSIONAL MODEL AFTER HAVING SO MANY CHILDREN. HOW DID YOU KEEP YOUR PHYSIQUE?

It was definitely divine intervention to a point. I ate whatever I wanted when I was younger which you can do because your metabolism is in overdrive. Now that I'm 31, it's definitely centered around my diet. If I don't watch what I eat, I will gain five pounds instantly. I don't like the pain that comes with working out traditionally, so I will sometimes go dancing or take walks, as opposed to jumping on an elliptical machine. Another thing that really helped is the fact that while in the womb, my earlier kids were the ones craving the junk food and the sweets. My last one was a blessing because he kept craving vegetables and fruit — all this healthy stuff that I don't like to eat. I guess he was my little angel, since he was more health conscious. [laughs]

SO YOU TOOK A BIT OF TIME OFF WHILE YOU HAD YOUR KIDS, BUT WHEN DID YOU RESTART YOUR CAREER? WAS IT DIFFERENT THAN YOUR PREVIOUS ATTEMPT IN 1998?

In 2007, I did a photo shoot for fun as I hadn't done one in a while, and it ended up on the cover of *Tailgate* magazine and in a full spread in *Tattoo* magazine. I couldn't believe it. To be honest, I was three months pregnant with my fifth child when I did the shoot. I got back into it after he was born and got on Myspace and modelmayhem.com and started putting myself out there. I was really lucky. I marketed myself heavily through Myspace when it was the big social network, I would say that at that time, it got me all my work.





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HOW DID YOU GO ABOUT
BUILDING YOUR BRAND?

It's not rocket science, it's aggressive marketing. You have to put yourself out there, get as many photos as you can, keep changing looks, and use eye candy as your focus. It's important to be interesting to look at. I know that sounds like common sense but some models don't get that concept. I have been lucky to have an ability to be able to take pictures that the human eye wants to see.

HAS YOUR AGE HELPED OR
HURT YOU AS YOU HAVE
BUILT YOUR CAREER?

It's actually been an advantage for me, I'd say. Having been through the Hollywood scene at such a young age it really prepared me. I've built some relationships with a lot of companies, so I decided to start my own agency, called Queen E Models. I cast girls out to people who need models: promotional companies, clothing companies, photographers, magazines, you name it. I help these girls get started









"NO ONE HELPED OR GUIDED ME, AND I WOULD HAVE GIVEN THE WORLD IF SOMEONE WAS THERE FOR ME BACK THEN, I JUST HOPE I CAN DO THAT FOR SOMEONE ELSE."

and make sure the jobs are legit and not situations that are putting them in a bad predicament. To be able to use what I've built in the past 5-6 years to help others to achieve their modeling dreams is an amazing feeling.

HAVING FIVE KIDS AND LOOKING AFTER THE GIRLS IN YOUR AGENCY, IT SEEMS PRETTY CLEAR THAT YOUR MATERNAL ABILITIES ARE DEFINITELY THE STRENGTH OF YOUR CHARACTER. WHERE DOES THIS COME FROM?

I've always been the "mom." I love to help people and give people advice. People love the fact that I respond to everybody who writes me, which is a lot. It's in my nature, I guess. Of course I have to make money, but helping people is what really drives me. No one helped or guided me, and I would have given the world if someone was there for me back then, I just hope I can do that for someone else.

WHAT DO YOU LOVE MORE AT THIS POINT IN YOUR CAREER: YOUR OWN MODELING OR HELPING YOUR GIRLS?

That's a toughie. With age, I know that eventually my time will run out, but when it does, I know that [the agency] can put me behind the camera, helping the girls instead of being the one in front of it. It was really cool in the beginning, I was teaching them how to pose, how to use their hands, how to complement their bodies, and that was fun.

WHAT KIND OF CHALLENGES HAVE YOU COME ACROSS THAT HAVE IMPROVED YOUR AGENCY?

In the beginning, I would set up photo shoots with photographers and be there to coach them through the whole process. Unfortunately, you can't please everybody, and some of the inexperienced girls got too excited as opposed to listening to my advice. After one photo shoot they think they look phenomenal and you know they're not ready and probably won't get any work. I knew the photos weren't the best for some of them but they didn't want to listen or work on their looks and poses. Next thing I know, they were complaining that I wasn't doing anything for them and they were trying to tarnish my name. It started to get overwhelming because I was putting my heart and my time into it and they were completely unappreciative and ungrateful. Fortunately I had a great group of other girls, and to this day, they have thanked me for motivating them. Even older women with kids who thought their modeling days were over have gotten fresh starts and I'm honored if they feel I played a part in that. I hate how that experience changed my work with the girls, but now they have to bring their own photos. I do make myself completely available for any of my girls who I pick for the agency, in case they have on-the-job questions or need any advice or help.







WHAT DO YOU LOOK FOR
IN A MODEL?

They have to be striking. You can tell by looking at the images if they have what it takes, and being in this industry for so long, I know what companies are looking for. I have everything from girl-next-door types to heavily tattooed girls in my agency. They have to be on time, professional, and completely focused.

WHEN DID YOU GET YOUR
FIRST TATTOO?

When I first got my tattoos, I wasn't really thinking about modeling. I got my first when I was 17 or 18, and I really wanted one. It's the worst tattoo on my arm, it's a snake on a rose. [laughs] I got picked on a lot when I was young because I was always the new girl in school and the boys tended to like me. I did the tattoo to symbolize the attitude of "don't get too close to this rose or it will jump out and bite you."

HOW MANY TATTOOS DO
YOU CURRENTLY HAVE?
WHAT KIND OF TIME HAVE
YOU SPENT IN THE CHAIR?

Well, I have 9 tattoos in total. Carson Hill did my back and my stomach, Stevie O'dell from Fat Kid Tattoo in Escondido did my whole sleeve, and I have two cherries on the back of my neck from Spider at Mi Familia Tattoo in Anaheim. I have a lion on my left hip from Franco Vescovi, and I recently got a star from Jared who works out of Art of War Tattoo in Moreno Valley. My arm alone was 24 hours, broken into four-hour sessions.

ANY FAVORITES AMONG
YOUR INK?


My arm is my favorite. It's a story on my marriage and my divorce. The inside has a very angry woman



"I WANTED TO CAPTURE THE EXPERIENCE ON MY BODY TO SHOW OTHERS THAT NO MATTER HOW HARD THINGS GET, YOU CAN OVERCOME THEM. LIFE IS BETTER ON THE OTHER SIDE, ONCE YOU'RE OVER THE PAIN."

ready to lash out, while the outside of my arm is a woman looking up showing her resolve to make herself happy. The bottom part of my arm has characters of my children; my son is a little skater so there's a skateboarder with a ramp, my son from the marriage likes dirt bikes, my two daughters are there and one of them is like a Bratz doll and the other one is more of a Tinkerbell. I didn't want to do the whole portrait thing, I just wanted little characters so my kids would be excited that they were on my arm.

DIVORCE IS OBVIOUSLY A VERY TOUGH EXPERIENCE FOR MOST. WHAT WOULD YOU SAY TO THOSE OUT THERE GOING THROUGH ONE?

My divorce was difficult; it was hard to pick up the pieces and move on. But I finally did and I wanted to capture the experience on my body to show others that no matter how hard things get, you can overcome them. Life is better on the other side, once you're over the pain. 



The Honorable Society



Saturday night's toast to the one-year anniversary of The Honorable Society took

place in West Hollywood, California, and it certainly did not disappoint. The sterling guest list of movers and shakers, accomplished artists, and some special celebrity attendees spent a good part of the evening rubbing elbows, socializing, and talking tattoos, as well as *Bound By Ink*. To help lift spirits, patrons were treated to energy drinks supplied by Dr. V's and spirits supplied by Tequila Avion and St. Germain. All of the artists at the event were congenial and never apprehensive, especially Marco Cerritelli, the host of the event and owner of The Honorable Society. If you have never been to The Honorable Society, you owe it to yourself to visit or just stop by. The place is no joke.

**"THE STERLING GUEST LIST OF MOVERS AND SHAKERS ...
SPENT A GOOD PART OF THE EVENING RUBBING ELBOWS,
SOCIALIZING, AND TALKING TATTOOS..."**





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Theatre of pain

Text: John Jarasa | Photos: Justice Howard

At the boundary line of art and torture, body modification innovator and performance artist Samppa Von Cyborg resides, perched on the cutting edge of exhibitionism. Literally.

Entertainment and art are much like beauty; their merit is all in the eye of the beholder. Some people like movies, some people prefer music. Others watch sports, and yet others would prefer to read. For years, mankind has always found activities to enjoy while passing the time in between responsibilities. Simply put, we're a collective sucker for something to be interested in. Stage acts have been popular since the Vaudeville days,

and extreme performers have also captured our collective fancy. Circus performers and daredevil troupes like the Flying Wallendas and stunt performers in the vein of Evil Kenevil have pushed the boundaries of performance art, paving the way for modern incarnations like Cirque Du Soleil and perhaps the most dangerous and darkest performance artist ever: Samppa Von Cyborg.

Born in Finland and living in London, Samppa himself is a master of

many trades, including tattooing and body modification — a trade in which he's considered a true innovator, having pioneered flesh stapling and inventing the "Mad Max bar." While he is unparalleled in the body modification industry, he has become almost more known for his bizarre and gory stage shows. With good reason; his Psycho Cyborgs stage show features a myriad of tricks which most people would probably classify as "torture." Live stunts involving piercing, skewering,

NAME: SAMPPA VON CYBORG
NAME: ANETA VON CYBORG
LOCATION: LONDON, WORLD CITIZENS
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World Citizen



electric shocks, drills, nails, suspensions, and bloodletting are certainly not selling points on Broadway or in a Las Vegas venue, but you will find all of those at each of the shows. "Everything that's wrong in the world is right here," snarled a judgmental Simon Cowell after seeing the Von Cyborgs perform during an appearance on "Britain's Got Talent." Obviously Simon hasn't

seen Samppa's latest incarnation, "Portrait of a Serial Killer," in which he plays the killer, using torture devices as his puppet strings, who ultimately compels his victim to return to him after each act of controlled violence, only to serve as a palette of live blood in which he paints an actual portrait. Yes. He cuts his victim and while she is bleeding, uses her blood to paint a masterpiece. These

shows are certainly not for the faint of heart, although fainting has become Von Cyborg's version of a standing ovation. "Pretty much every show we do, someone in the crowd passes out, and that's really the best feedback we can get. It's kind of become our trademark," Samppa says with a sinister grin.

Given the extreme nature for the shows, it begs the

question, "Is this art?" Samppa thinks so, and he's quick to point out that while it may look like chaos on stage, the stunts are carefully planned out — even though there are no doctors present on site. "We have certain rules. No doctors on staff, I do everything by myself. No anesthesia at all, during or after. We have a no-drugs-no-alcohol policy a week before the show, and no painkillers. Everything

you see is 100-percent real and that's the point of the show. We want to show how far you can go." With no deaths or serious accidents — even the Flying Wallendas and the Circus can't claim that — are Samppa's shows any different from the many previous forms of death defying entertainment, at least in terms of risk? We'll let you decide. As innovative as the shows are, Samppa

does maintain that people should not try to imitate them on their own, and we certainly second that notion. Even controlled, these deadly stunts can cause serious injury or worse, and Samppa advises the same regarding body modification. "For many people, body modification is about addiction. Sometimes this causes people to do their own piercings at home, instead



of calling professionals and they fuck themselves up," he cautions.

Whether you consider him an artist or not, let it be said that Samppa's is a world with pushed boundaries, an extreme utopia where normalcy is maxed-out and style and pain are pushed to the forefront and outer limits. Taking inspiration from Giger, Samppa's contributions to body

modification cannot be denied. He has blazed a trail of innovation in his field and toured the world as a true exhibitionist, sacrificing his health, his body, and his mental capabilities along the way in the name of self-expression. Is that not the mark of a true artist? We'll let you decide.

WHEN DID YOU GET YOUR FIRST TATTOO?

I was around 12 years old. I remember traveling to Finland, Sweden, and Denmark and we stopped at Copenhagen, and it was there that I saw my first tattooed people. I asked my dad and he told me to wait until I was older. A year later, I used a safety pin and ink and tried to do my own tattoo. My first real tattoo came on my 18th birthday.

WHAT WAS THE SCENE LIKE

IN EUROPE IN THOSE DAYS? THERE WASN'T MUCH PIERCING THEN, RIGHT?

Yeah tattoos were first, and before 1980-81, especially in Europe, there wasn't any body piercing. It wasn't until around 1984 or so when guys started getting their lobes pierced. Tattoos got me into everything.

HOW DID YOU BECOME A PART OF THE SUBCULTURE?

I started to hang around artists and studios and began going to the conventions. A small group of Finnish tattoo artists were travelling together and I was travelling with them. This was like maybe 1990, and I wanted to be an artist, but I was interested in the lifestyle mostly. I was always into playing in bands and being part of a subculture and a guy offered to teach me how

to do piercing. He came to my friend's studio and sold me the equipment I needed, but he didn't give me any training. [laughs] He let me call him when I had questions, though. I became better at [piercing] than him within a few months; piercing became my passion.

DID YOU HAVE MUCH COMPETITION? WAS IT HARD TO GET STARTED BACK THEN?

"BLOOD IS A BIG PART OF MY LIFE, BECAUSE WHATEVER I DO, BLOOD IS ALWAYS INVOLVED. IT DOESN'T MATTER WHOSE BLOOD, WHETHER IT'S MINE OR A CLIENT'S, THERE IS ALWAYS BLOOD." —SAMPPA VON CYBORG

I was one of the only body piercers in Finland, so I had loads and loads of clients. It started to become more popular, and I think around 1994 Aerosmith released the "Crying" video, which showed a girl getting her belly button pierced. I think that moment changed

which were inverted from birth. He said "I can fix it, let's pierce them!" Then we did my lobes and started with an 8 millimeter piercing. In my neck, I have a flesh staple that Samppa designed. I

the whole concept of body piercing; I think that was the biggest moment in pop culture accepting piercing, and after that all the girls wanted to get body piercing.

HOW DID IT EXPAND FOR YOU?

It was like a piercing factory all day. In the late '90s, I started doing a really heavy volume. I felt that there wasn't much more I could do and then things started to get more extreme with surface piercing. Piercing suppliers started selling different and unusual jewelry, whereas back in the day you had to make your own. I used to make barbells and basic stuff for my clients, and I wanted to make more new and interesting things. I started making surface bars and the Mad Max bar, which is a four-point piercing. This was a big step for people becoming aware of my work.

Aneta: After I met Samppa, I got into the body mods and piercings. I started with my nipples,

would like to have more but Samppa would prefer me to stay more natural, he doesn't like face piercings on girls.

WHAT ABOUT IMPLANTS? HOW DID YOU GET INVOLVED WITH DOING THEM?

Also in the late '90s I saw the first pictures of Steve Haworth's work, the magic Mohawks and stuff, and this was a turning point in my life, just like when I saw my first tattoo. I was really into that, I wanted to get implants done and I wanted to start doing them, but Steve was the only one doing them at the time. We had one tattoo client who was the same age as me. He was a nose, throat, and ear specialist and I was talking to him about the surgical modifications. He was a really open-minded person, even though he was a doctor. He seemed almost more interested in the stuff than me! [laughs] He couldn't do it himself because he was a traditional doctor, but he wanted to watch







"HERE I AM CRYING FROM GETTING AN 8 MM PIERCING AT HOME BECAUSE NO ONE WAS WATCHING, BUT I'M GETTING DRILLED IN FRONT OF THE CROWD AND LOVING IT. I'M DEFINITELY AN EXHIBITIONIST." - ANETA VON CYBORG

someone do it. He ended up supervising me and teaching me, and I learned all of my techniques from him, which helped me avoid trial and error and any accidents or problems.

DID THIS TAKE AWAY FROM YOUR INTEREST IN PIERCING?

No. In early 2000-2001 I started making more interesting jewelry. I understood that body piercing and jewelry was something I could really push and expand.

HOW DO YOU FEEL ABOUT PIERCING BECOMING MORE MAINSTREAM?

I would say that piercing is probably even more mainstream than tattoos. If something becomes really mainstream, there are always good things and bad things. With piercing, we already see many problems with kids. They don't know anything about real life and they're getting whole-body tattoos and face piercings. They come to realize they can't get a job, and they become seen as lower class because there's still an older generation leading this world. Maybe in 20 years time, things will be different but we're not at a point yet where everything is completely acceptable. It makes for loads of shitty artists and piercers and clients that are less educated about getting them. They took the tattoo more seriously in the past, nowadays there's no

meaning anymore. In my opinion it's a really bad thing because it's such a lifetime process and your body and mind have to be on the same level or you start regretting things. People do it for other reasons instead of doing it for themselves, which is the wrong motivation. You really need to understand what you want out of life and the image you want to project instead of doing it for other people.

WHAT WOULD YOU SAY TO THOSE WHO WANT TO GET PIERCED?

I would say that piercing leaves nasty scars. I would think twice, especially pretty girls. Most people don't keep their facial piercings for their whole life; it's a five or ten year commitment for most, because they don't understand how it will look when they get older. They like it now and it's cool now, but they don't think of the consequences of getting older. People need to know what they want to do with their life, what kind of jobs they want to get. For me, I know what I'm doing with my life, but most people have a more traditional career field, so they can't look like this. Stretching the piercings is also a problem. I do maybe 5-10 lobe reconstructions a month because peoples' lobes have stretched too far and split. They usually want to get a real job and have to fix their ears.

HOW DO YOUR PARENTS FEEL ABOUT YOUR LIFESTYLE? ARE THEY SUPPORTIVE?

Well, my Dad has always been quite neutral. My mom was super upset when I was 13 and got my lobe pierced. Slowly, she started to accept more and more. She was fine with the first tattoo, but didn't like that I started to get more. The last ten years, my Dad's been running my studio in London and my whole family's income has been through my body modification. My mom is in this situation where she can't really complain anymore. Especially because they know that I'm really good at what I'm doing and I have become successful financially and travelling around the world. I know how she feels about the look, so I try to avoid body modification talk around my mom. We have a good relationship. They are really open-minded.

TELL ME ABOUT THE MOHAWK IMPLANTS. HOW IS THAT PROCEDURE DONE?

The Mohawk procedure can vary. The guy who did mine took four hours; I've done one as fast as 20 minutes. These modifications have a really bad reputation from people doing them unsafely. Massive infections, the body rejecting the implants, it doesn't happen if you know how to do it. I

hardly ever remove any implants, but in this industry, people think it needs to be in the skin, but it needs to be under the skin. If it was in the skin the body will reject it. I don't use anyone's studs, I make my own out of titanium. It's the only material you can use for those implants. I haven't had any problems with my designs so far. I've had mine since 2004.

WAS THAT THE MOST PAINFUL MODIFICATION YOU'VE DONE?

My teeth were the most painful. These are permanent. These were aching for the first six months very badly. They had to be ground down to a point.

HOW DID YOU COME UP WITH THE NAME VON CYBORG?

It was a joke kind of. My biggest influence was Giger. (Pronounced gee-gur.) In the early '90s I saw his artwork and I liked it a lot. With the body modifications I liked designing biomechanical creations. I got into the fashion and art of the cybernetic style and even more into the actual science of it. Last ten years I've been making functional implants, not just ones that look good. When I moved to London, I needed a name for myself, and I wanted to create an entity for my artistic side.

WHERE ARE YOU ACCEPTED THE MOST?





"WHEN I SPLIT MY TONGUE, IT WAS THE FIRST TIME I HAD A PAIN-RELATED ORGASM. I'VE ALWAYS LOVED PAIN ON MY TONGUE, I USED TO BITE IT MYSELF JUST TO FEEL THE PAIN." – ANETA VON CYBORG

I don't have a favorite place in the world, and that's why I don't like to stay in one place. I have a lot of places I like to be in, but I move every few months. Of course Finland is my birthplace and I started there, but I can't live there now. I really enjoy the countryside there. I've been in London for the last 6 years, so I guess it feels the most like home. I don't think I will stay there for the rest of my life. I really liked Tokyo.

HOW DID YOU GET INTO THE EXTREME PERFORMANCE ASPECT OF BODY MODIFICATION?

I guess we all have different reasons for why we do it. When I started playing with needles and hooks, I did it privately, it was just for me. I was just finding boundaries and thresholds for my own pain. When I did my first suspense, I remember feeling so high and clear of mind, and the rush of natural endorphins was something I felt for a few days after. I think that's why a lot of performers do this stuff. It's almost like a spiritual experience. For others, it's adrenaline. There's nothing sexual in our show, but one of our girls feels a gratification like that.

SO YOU'RE SAYING THAT THE PAIN CAN ACTUALLY FEEL GOOD?

It does calm you down. It is like a balance between your mind and body and you know that you can control your pain. When you learn how to control some feelings, you realize you can control all your

feelings. Not necessarily emotions, but feelings. In my opinion, suspension is almost like an extreme way to get the same peace of mind you get from meditation. When you feel the pain, your brain starts working against the pain, like "I feel the pain, but it doesn't bother me." It's similar to meditation. You work for years to learn how to control your mind and body, this is just a much more extreme form of it.

YOUR STAGE SHOWS HAVE QUITE A REPUTATION, TELL ME ABOUT THEM?


We have two shows; "Psycho Cyborgs" is our main show. I think it's the most extreme show in the world. It's my baby, I created the whole concept. I use all kinds of extreme tricks. We can't do the Psycho Cyborg show every day, of course, because you have to heal. This other show is "art core." It's called "Portrait of a Serial Killer."

WHAT IS THE "PORTRAIT OF A SERIAL KILLER" LIKE?

It's like an artistic portrayal of a portrait of various serial killers. I do real blood paintings. I just sold one painting in Seattle a few days ago and I painted a guy's self portrait. I have my first gallery showing in London soon for this as well. I do the painting in maybe 15-20 minutes on the stage, and I have to leave the needles in the "victim's" skin until right before I paint so that the live blood I'm collecting doesn't coagulate. The forehead is a good place to get it







"I PROGRESS SLOWLY, I DON'T WANT TO DO PROCEDURES BEING UNPREPARED. HAVING A DOCTOR NEXT TO ME WHILE I WAS LEARNING WAS THE KEY; IT WAS LIKE HE WAS USING MY HANDS AND GUIDING ME SO I WASN'T VERY NERVOUS." – SAMPPA VON CYBORG

because it is guaranteed to bleed easy, it also looks cool when you have a pretty girl and her head is bleeding, you wouldn't get that effect from someone's arm bleeding. When we do blood paintings off the stage, we use other body parts, so the people don't get too many visible scars. Last time we used the Chinese technique of cupping.

Aneta: The suspension is the final act for me in the show, I play the victim. The painting is finished

and I am on display as his final masterpiece. Twenty or more needles are in my forehead and blood runs all over my face; we also have a girl putting hot wax on my body while I bleed. It's like I'm trying to escape from her to get back to him for the pain. My expression shows that it hurts but the second after I'm like a puppy with a, "give me more, give me more" look. It's pleasure and pain at the same time.

WHAT IS YOUR MOTIVATION FOR DOING THESE EXTREME SHOWS?

Nowadays, I do it for a living. I know my limits and what I can do. I haven't done anything I wouldn't do again, but there are a few things I want to do that I'm saving for a special occasion. I want to get shot with a real gun, it's gonna be done really safely, I'm not gonna take a bullet and lay there bleeding to death, it's a really well-planned trick that I have to do in front of cameras in high speed so people can really see it. On stage it won't translate as well.

Aneta: I had seen the "Psycho Cyborgs" show and I always liked pain, especially when people watched. My uncle had a lot of scalpel blades because he worked in a hospital when I was

young. I was stealing them and I hung out with mainly boys at the time, I didn't have many girlfriends. When I was seven years old, I showed the boys "I'm gonna cut myself." They didn't believe me, so I started cutting my arm in front of them. I wasn't trying to cut my veins or anything, but I wanted to shock them. They ran away and I stayed there sucking out the blood. [laughs]. As I got older I was going to fetish clubs. I had a friend at a torture garden and he had a massive flogger, bigger and stronger than any I've ever seen to this day. He said, "Here, I'm going to flog you." It was in the club and of course people were watching, so I agreed and he started doing it. He was ripping my skin off, my back and my bum were black and covered in blood and bruises. I didn't scream even once, and I loved that people were watching. The endorphins were amazing.

HOW CAN YOUR BODY TAKE PAIN OVER SUCH A LONG TIME? WHAT DO YOU GET OUT OF IT?

I don't feel the same rush I did five years ago, but when we have new people in the crew, their excitement rubs off on me a little bit. It's not as

much fun to hurt myself anymore. For me I enjoy being able to control the pain, it's almost like meditation, I can block the pain away, of course I can feel it, but I don't allow it to go all the way into my brain.

Aneta: It makes me feel so strong about myself and increases my self confidence. I know now that I can do anything. Even things I thought were impossible. Whatever journey life takes me on, I know that I will be fine. I know the majority of people out there couldn't go through what we survive in the shows. I'm stronger than pain, and pain is the strongest emotion. We don't do it because we want to scare people. We do it for ourselves like any normal person would dye their hair or get a haircut. It doesn't make us worse than people with no tattoos or piercings. We are just as intelligent and it would be nice if one day people understood that this is what we are into; this is our job, and we are good at it. We would do it if there were no crowds, but it's better with people watching. [laughs]

WHAT ABOUT THE FUTURE? CAN YOU KEEP DOING THIS? WHAT ELSE ARE YOU CURRENTLY WORKING ON?

I'm getting burned out; I start wondering why I didn't just go into playing the piano or something. [laughs] The energy from the audience feels good but the pain takes its toll on your body as you get older. I'm 40 now. I'm also writing a book on body modification. I want to help show people that it's a process that needs to be carefully thought out and done by professionals. The internet is the best and worst thing to happen in this industry because there's as much bad information out there as good. There are people

out there who don't know what they're doing and they're giving advice and people are being misled. I have a jewelry collection I'm putting out with biomechanical body jewelry. Now I have a designer working on stuff with me. He's been working for Giger, so we have a whole collection coming out. I'd like to come to the U.S. I really would like to do at least two shows, maybe one in L.A. and one in New York and we might be able to next year. We have a lot of fans in the States. ☐



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THE GENRE AND MIND-BENDING
ART OF JESSE SMITH



ADW

NAME: JESSE SMITH
LOCATION: RICHMOND, VIRGINIA
WEB: JESSESMITHTATTOOS.COM

Visionary: He's changing the tattoo and art game with each spray can and needle buzz.



THE GENRE AND MIND
ART OF JES



"I HONESTLY DON'T THINK THAT THERE ARE TOO MANY OTHER PLACES IN THE WORLD THAT I WOULD RATHER BE A TATTOO ARTIST THAN IN RICHMOND."

Combine the paint and color skills of your favorite graphic novelist, throw in the unique character style of your favorite graffiti artist, add the ethos of tongue-in-cheek, ironic humor and satire, and you have the blueprint that has evolved into game-changing Richmond, Virginia, tattoo artist Jesse Smith. His work is akin to a modern day, skin-canvassing Dali: utilizing his gift for abstract imagery and Chuck Jones-inspired cartoon perspectives to paint some of the most vibrant and visually stunning scenes ever depicted in

the tattoo genre. Jesse's transition from backpacks filled with Krylon and Montana to the tattoo studios filled with Intenze and Skin Candy has certainly been a breath of fresh air, and it's evident in his work that the hours he spent adapting those street techniques of color blending have actually transcended both mediums, transforming Jesse into a super hybrid of artistic styles and genres. To top that off, many of Jesse's pieces carry a social commentary on par in wit with the best street artists of New York and Los Angeles. You won't find this savant parading the hipster scenes of these two metropolitan

provinces, however. Instead, you can find this 34-year-old genius tattooing in Richmond, Virginia. "I honestly don't think that there are too many other places in the world that I would rather be a tattoo artist than in Richmond," Jesse explains.

Jesse's foray into tattooing began 11 years ago, in the summer of 1999. "Prior to that, I was jumping between tattooing, graffiti, drawing caricatures at Busch Gardens, and airbrushing at the mall," Jesse says. A lifelong fan of drawing, Jesse became serious about his art at the age of 22. A difficult decision in those times in America, as financial



Jesse's
creative
genius is
permanently
engrained into
a live canvas.



**"I REALLY
THINK THAT
OTHER FORMS
OF ART ARE
NECESSARY FOR
ME TO KEEP MY
SANITY."**

success as an artist had become an increasingly seldom occurrence. This decision has obviously proved to be the correct one, as Jesse has rapidly become one of the most sought after artists behind the needle. While he's clearly a master of the color medium in his drawings, painted works, and tattoos, it's hard to believe that this young ingénue focused solely on black and grey drawings in his younger days. "All the way up until the age of 17, I drew mostly in black and grey," Jesse says. "My mother would always push me to use color in my art, but for some reason, I always stuck with black and grey. During my junior year in high school, I started to write graffiti and color became a lot more entertaining to me. It opened up a whole new artistic world for me."

Likewise, Jesse has opened up a whole new world for us. Day-tripping through his images of surreal, animated, and biting backdrops, one can't help but to imagine the boundaries he will push going forward. It is the theatre of Jesse Smith's own mind that *Bound By Ink* has been invited to sit, and we hold our balcony seat tickets in the enthralled amazement of





"I'D LOVE TO SEE MY IMAGES ANIMATED. I'VE ACTUALLY BEEN TRYING TO CREATE A LITTLE WORLD OF CHARACTERS LATELY IN HOPES TO MAYBE SPAWN OFF INTO A CARTOON OR MAYBE A VIDEO GAME ONE DAY."

Eye Candy: His eclectic and animated styles showcased with full brilliance.

the unique world he has laid out before us.

WHAT WAS YOUR BIGGEST CHALLENGE INITIALLY IN TERMS OF THE TATTOO MEDIUM?

I would have to say fading colors was a bit of a reach for me when I first tattooed. I really didn't grasp the concept of dipping between colors in order to create a color. Most of my transitions were made by pre-mixing my gradients before I started the tattoo, which forced me to plan all my colors out prior to starting, leaving little room for happy accidents.

YOUR STYLE ALMOST HAS A "PIXAR-LIKE" QUALITY TO IT. HOW DID YOU COME UP WITH YOUR STYLE?

I initially started by copying artists that I really liked. I eventually started building these characters using numerous influences — kind of like a "Frankenstein" of different artists' work. I soon got to a point where I started to tweak my visual vocabulary in directions I thought made it fun. I never really set out for a style, it just happened. I used to hate it when I heard artists answer this question like this, but it really does just happen.





HOW WAS YOUR STYLE INITIALLY RECEIVED AMONG YOUR CLIENTS AND TATTOO COMMUNITY PEERS?

Getting clients to offer up skin for experimental art has never been a difficult task. All I really had to do is hang some of my originals on the wall around my station and someone would eventually get one tattooed. I think a lot of people are open for new ideas; they just need someone to come up with one for them. As far as peer acceptance, I caught a lot of flack towards the earlier years of my career. I had a lot of people that told me "New School" was out of style and that it wouldn't hold up. Fortunately for me I wasn't concerned about whether or not it was in style, I just enjoyed drawing and tattooing cartoony stuff. As far as the holding up bit, I've ran into a lot of my older tattoos and all of them are still there, so I'm really glad I didn't let those particular statements hold me back.

WERE THERE ANY TIMES IN YOUR CAREER WHEN YOU WANTED TO GIVE UP AND GO INTO SOMETHING ELSE?

That pretty much happens to me once a year. I get to these points where I'm so stressed

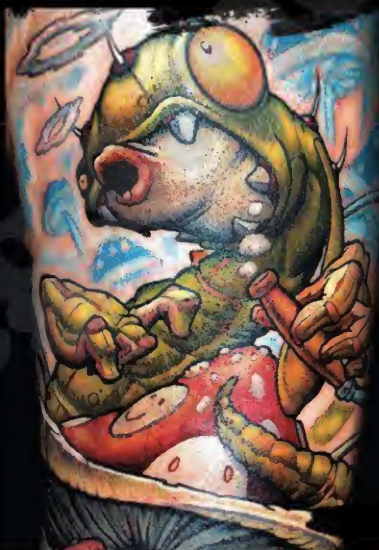
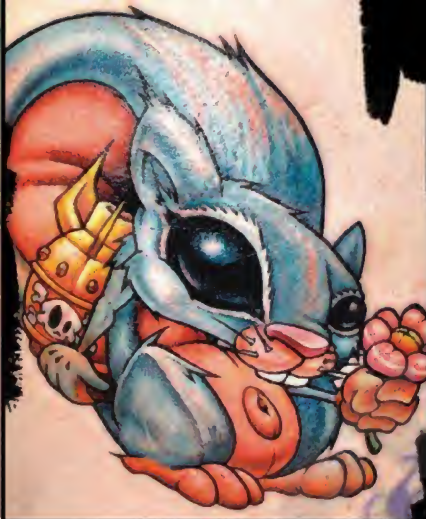
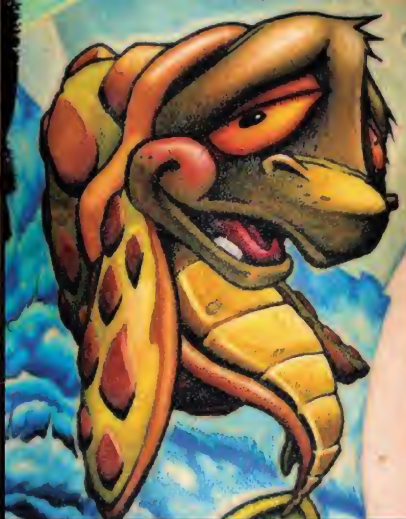
out that I dream about getting a mindless corporate job where I can work 9-5 and have my weekends to go camping or something. It'll last for a couple weeks and then I realize how great I've got it.

DO YOU SELL YOUR ARTWORK IN ANY OTHER FORMS?

I try to always have a painting in the works. I really think that other forms of art are necessary for me to keep my sanity. It's my opportunity to create a piece of art with no other input then my own. No one's paying by the hour for it, so I can spend as much time as I want without feeling like I'm milking someone's pocketbook. I can also use this as an opportunity to get experimental and try things that I wouldn't on someone's skin.

WHAT IS YOUR MOST MEMORABLE TATTOO, OR DO YOU HAVE A FAVORITE IN YOUR CAREER?

My most memorable tattoo would probably have to be my "Swinging Dick" tattoo. I think it's difficult to forget that one! My favorite tattoo shifts pretty quickly. Typically it's one of my newer tattoos, but I get bored of my work really quickly, so it only lasts for a month or so before my newest tattoo takes over. I think lately my



Body suits are normally associated with Japanese-style pieces; Jesse applies the same theory with a twist.

"MY FAVORITE TATTOO SHIFTS PRETTY QUICKLY. TYPICALLY IT'S ONE OF MY NEWER TATTOOS, BUT I GET BORED OF MY WORK REALLY QUICKLY, SO IT ONLY LASTS FOR A MONTH OR SO BEFORE MY NEWEST TATTOO TAKES OVER."

"Symbiotic Romanticism" piece is one of my favorites.

DO YOU COME UP WITH THE IDEAS FOR YOUR TATTOOS, OR DO YOUR CLIENTS TELL YOU WHAT THEY WANT AND LEAVE IT UP TO YOU TO DESIGN A CUSTOM DRAWING?

[The tattoos are] usually a collaboration between the two of us. I get a lot of clients who come to me these days and tell me to do whatever I'd like, but I haven't gotten to the level where I feel completely comfortable doing that yet. In the past, I've learned that when someone says that, they typically mean, 'Draw whatever you'd like except the thing you end up drawing for them.' So I really try and nail down something before I get in front of a piece of paper.

HOW MUCH TIME DO YOU SPEND DRAWING OUTSIDE

OF THE TATTOO STUDIO?

It really depends on how much I've got on my plate. Sometimes I draw every night for about 3-5 hours, and sometimes I won't draw for a couple of weeks straight. I think my comfort level with drawing is 2-3 times a week with 2-4 hour sessions. Usually by the time I'm home drawing, I've already pulled an 8 hour day of tattooing.

YOUR STUDIO IS LOCATED IN VIRGINIA. WHY LIVE THERE AS OPPOSED TO NEW YORK OR LOS









Animated Technique: Jesse's impeccable and creative artistry on full display.

"I REALLY JUST WANT TO KEEP PUSHING MY ART AS FAR AS I CAN TAKE IT. I'M REALLY EXCITED TO SEE WHERE MY WORK WILL BE IN 5 YEARS."

ANGELES IN TERMS OF THE BIGGER TATTOO COMMUNITIES IN THOSE CITIES?

From an outsider's perspective, I could see how someone would think that. Richmond had a small tattoo scene; however it's got one of the best/oldest tattoo scenes in the world. Just recently, MSNBC did a study on the most tattooed cities in America. Richmond came in 3rd under Vegas and Miami Beach — both of which have a heavy rotation of tourists which support their studios. Our tattoo scene is solely supported by its locals which, in my opinion, makes us the most tattooed city in America. On top of that, a lot of great artists have either worked here as resident artists (Timothy Hoyer, Chris O'Donnell, Brian Bruno) or have traveled

through to work our 20-year-old convention and/or do guest spots at our shops (Guy Aitchison, Paul Booth, Jack Rudy, Bugs, Grime).


WHAT ARE YOUR ULTIMATE CAREER GOALS IN BOTH TATTOOING AND YOUR PERSONAL LIFE?

I really just want to keep pushing my art as far as I can take it. I'm really excited to see where my work will be in 5 years. In my personal life, I'd really like to do a better job at making time for the people who I really care about. I feel like I've spent the past ten years focusing on my career and really neglecting those who have supported me since day one. ☐

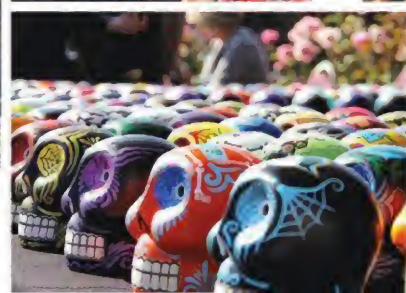
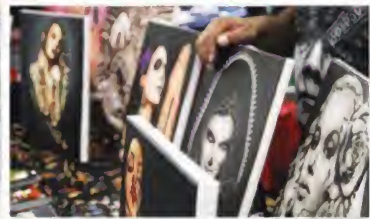
THE 2011 INK-N-IRON SHOW

**"...280 OF THE
WORLD'S BEST
AND ICONIC
TATTOO ARTISTS
FROM 30
STATES AND 25
COUNTRIES..."**

The 8th Annual Ink-N-Iron festival was nothing short of spectacular. People from all over the globe congregated and celebrated their love of custom hot rods and tattoo culture; once you stepped foot onto the playground, you were instantly taken back in time to when gorgeous pinup models, cool cats rockin' Pompadours, and the sickest hot rods on

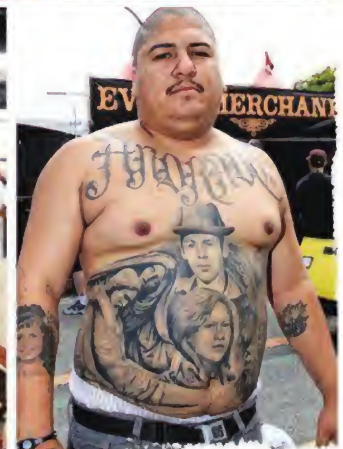
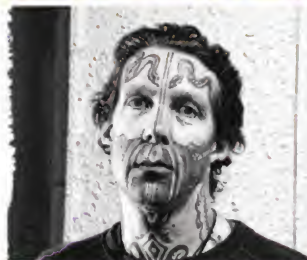
earth reigned supreme. The Queen Mary played host to 280 of the world's best and iconic tattoo artists from 30 states and 25 countries spread over three machine-buzzing levels inside the legendary ship. In short, Ink-N-Iron is the show to attend if you want to see amazing artists and killer hot rods. The entire event itself was a task to take in all at once yet absolutely breathtaking. We can't wait for next year! 







"...ONCE YOU STEPPED FOOT ONTO THE PLAYGROUND, YOU WERE INSTANTLY TAKEN BACK IN TIME TO WHEN GORGEOUS PIN-UP MODELS, COOL CATS ROCKIN' POMPADOURS, AND THE SICKEST HOT RODS ON EARTH REIGNED SUPREME."




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They reclaim and recycle the wood that's not used on their other projects and, in turn, use it to craft a Loyal Dean skateboard.



**"EACH BOARD IS FINGERPRINT UNIQUE,
CREATED AT THE INTERSECTION OF ARTISAN
WHIM AND MATERIAL AT HAND..."**


If you live an organic lifestyle and your old Powell Peralta deck just isn't going to cut it on the wall of your art-deco-themed loft, then check out these longboards from the master craftsmen at Loyal Dean. Using premium woods like mahogany, oak and walnut, the artisans at Loyal Dean have crafted one of the coolest modes of transportation, which doubles up as both a great conversation piece and art. Each board is organically designed and crafted based upon what wood they happen to be using at the time. The result is a thin, flexible, and artfully cambered deck, which makes for a cush ride. So if you're

SH & FAST

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"...BECAUSE OF HOW WE RECLAIM OUR WOOD, THE PROCESS IS DARINGLY ORGANIC, AND WITH BREATHTAKING RESULTS."

looking to save a few dollars and shed a few pounds then why not try one on for size. Besides, they're greener than the tree they came

from and a whole lot cooler than some of these hybrids you see on the road. See you on the streets. 

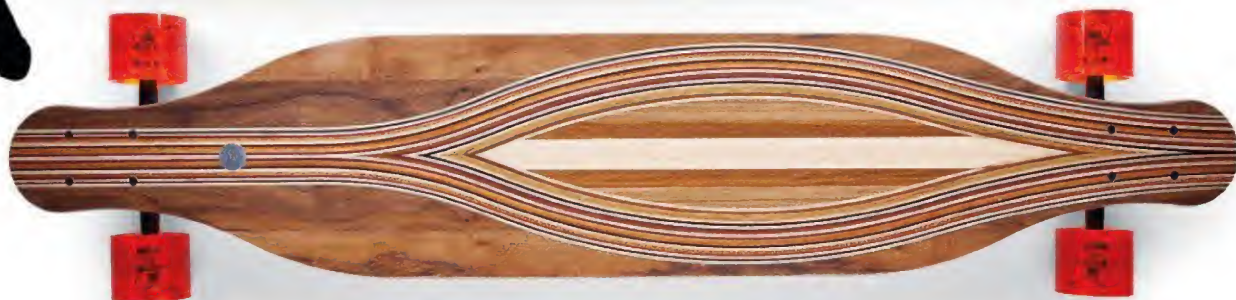
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The top lateral laminations create a continually changing grain orientation that is both beautiful and structural by contrasting the bottom's parallel grain.

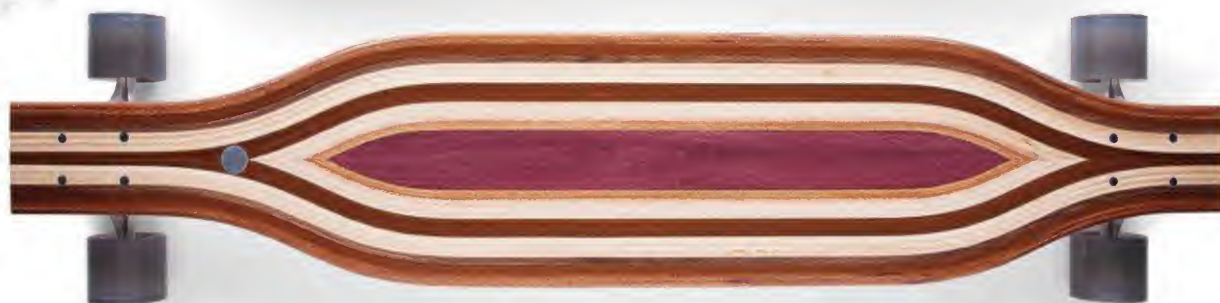
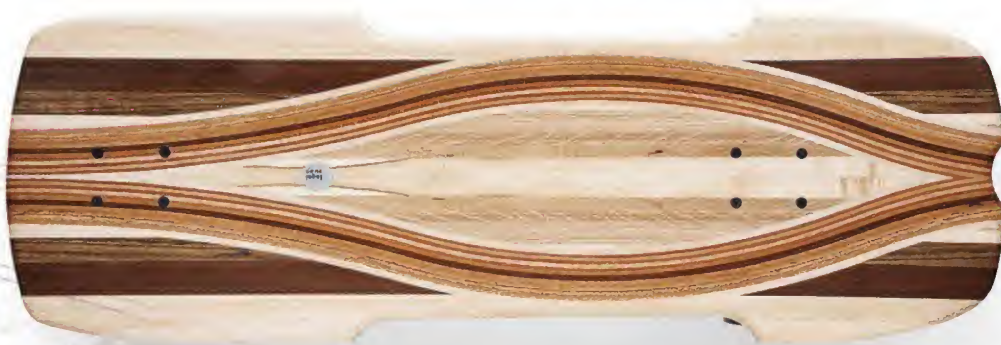




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**"WE ONLY WORK WITH THE BEST TO GIVE YOU THE BEST
DREAM-LIKE RIDE POSSIBLE."**



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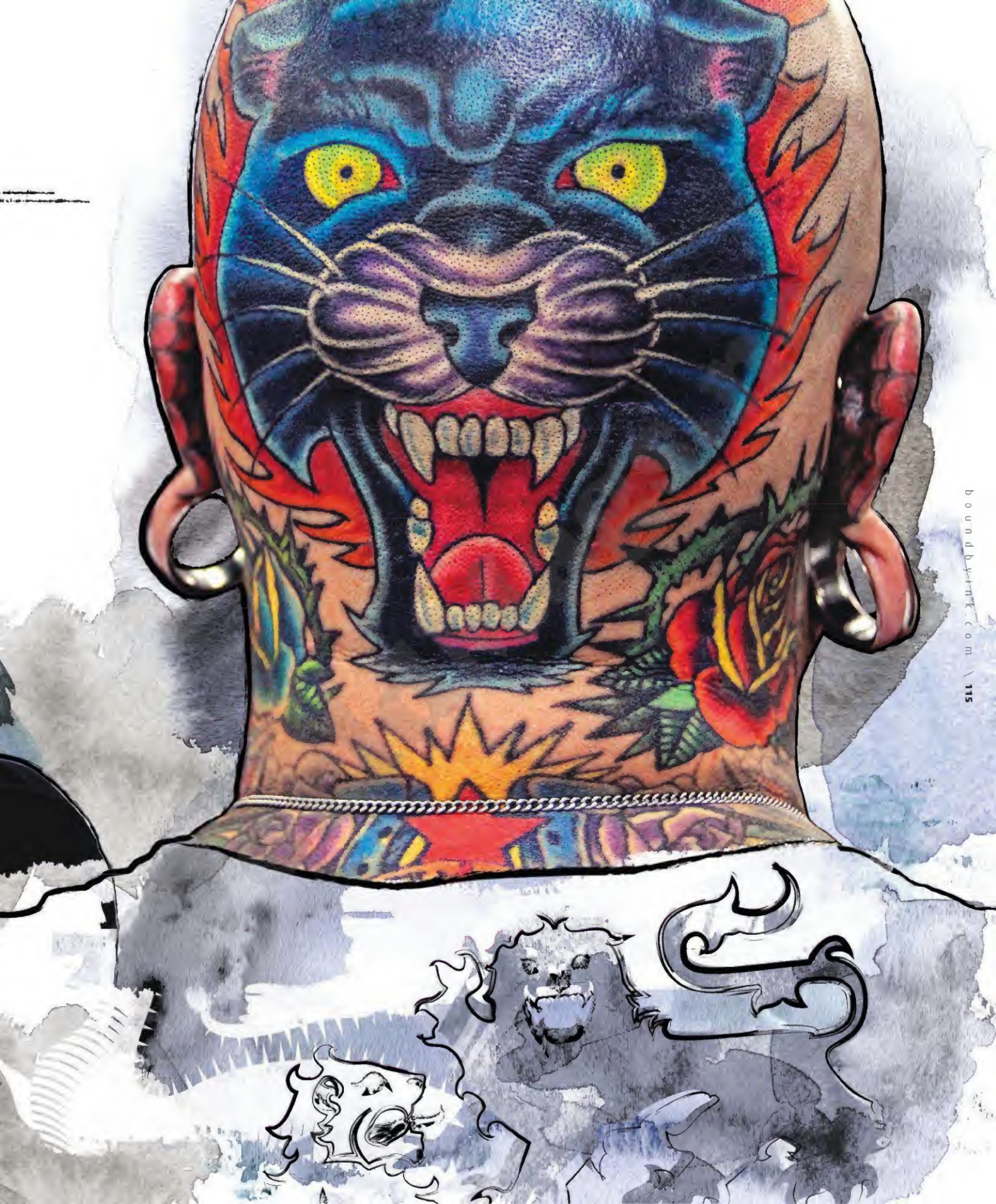
home shot

Голова и лицо всегда будут неприкосновенными и оберегаемыми но * если разговор зайдет о "четких пацанах" то они еще раз докажут, что это самая часть тела как ни одна другая создана для татуировок. * •

* russian

The head and face are oftentimes considered untouchable and sacred, but when it comes to these bold individuals they've deemed it the perfect canvas to show that they're headstrong and dedicated to the art.





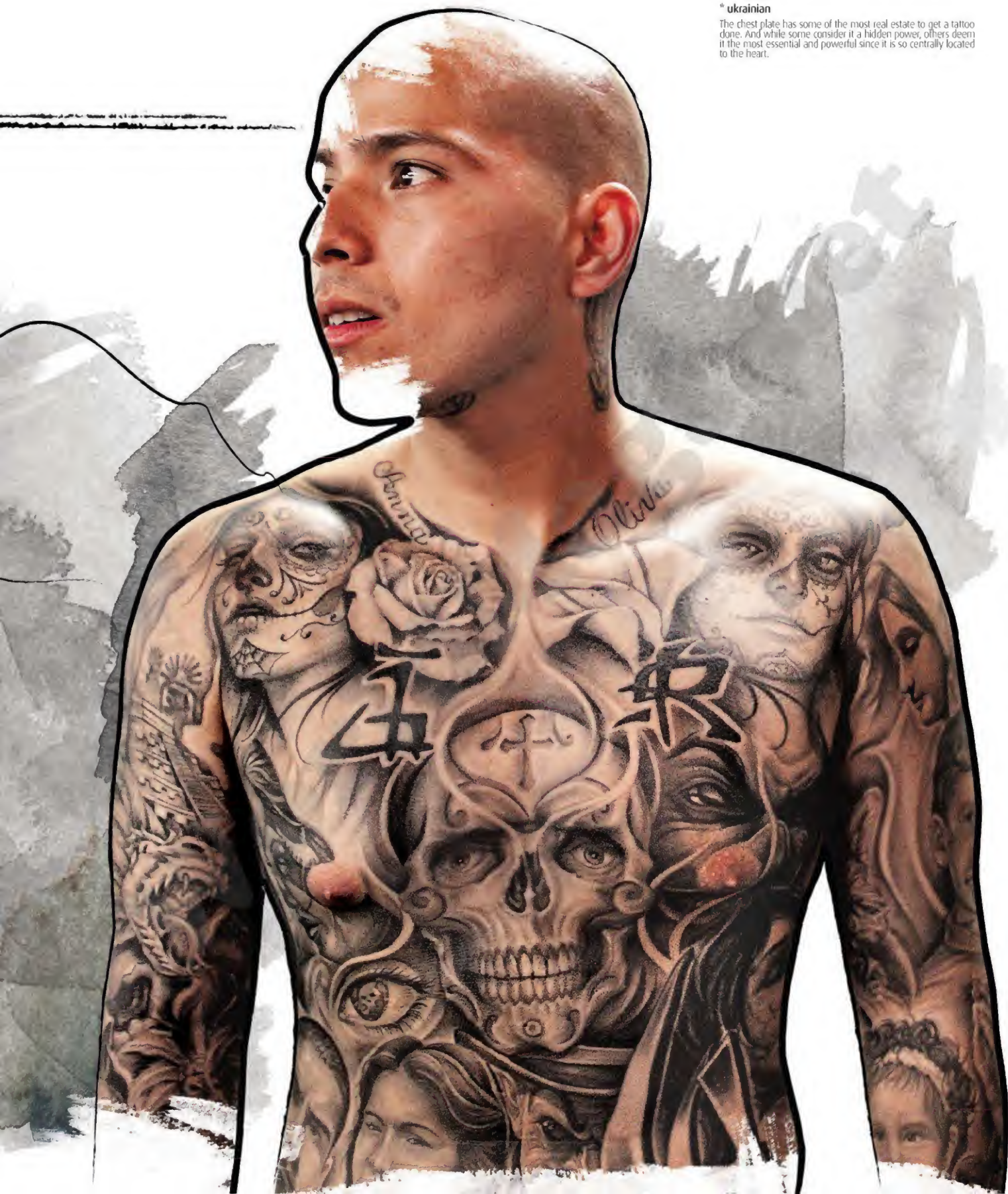
Chest Date

Грудна клітка має велику площу для татуювання. Частина людей вважає цю область втіленням прихованої сили, а інші розглядають її як найважливішу та найзначимішу зону, тому сприймає її центральне розташування у безпосередній близькості до серця.*



* ukrainian

The chest plate has some of the most real estate to get a tattoo done. And while some consider it a hidden power, others deem it the most essential and powerful since it is so centrally located to the heart.



Jugular

Il collo è un posto particolare quello che tu senti e che tu dici. È una delle più delicate zone da realizzare un tatuaggio ma un giorno è fatto, può essere considerato la tua seconda voce.*

* italian

It's the segue between what's felt and what's said, and when it comes to tattoos it has been considered one of the most painful areas to get done. It's the only tattoo considered to be one's secondary voice of expression.





AR

far quello che tu senti e che tu dici. E' una delle più delicate zone da
in giovane è fatto, può essere considerato la tua seconda voce.

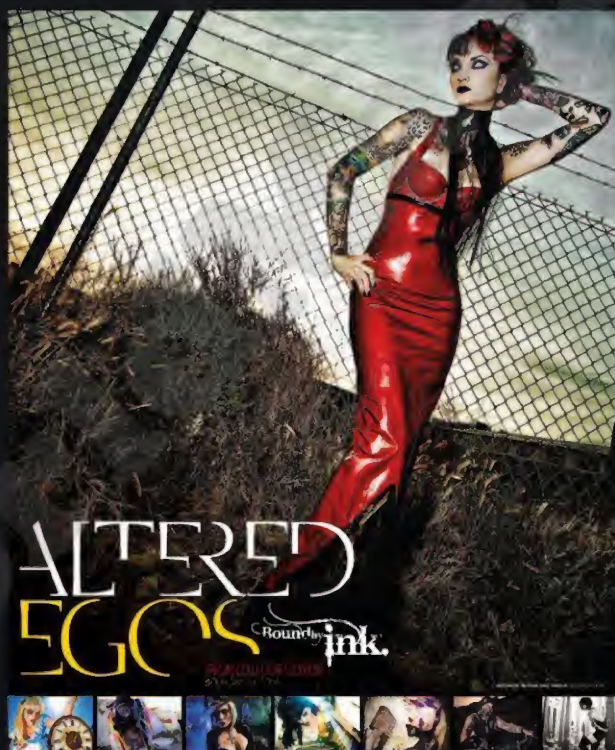


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PRESENTS

ALTERED EGGS

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PHOTOGRAPHY IN A PREMIUM-BOUND PACKAGE.



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Knuckle Up

Jil trods for ret begrænset plads fremhæver denne sektion nogle af de mest interessante tattooer. Nogle er søde, andre er skøre, men hvert af disse værker har et slagkraftigt budskab.*

^a danish

With such limited space, this section highlights some of the most interesting tattoos governed by the real estate of only eight fingers. Some are fun; others are zany, but each of these pieces shares a message with a punch.



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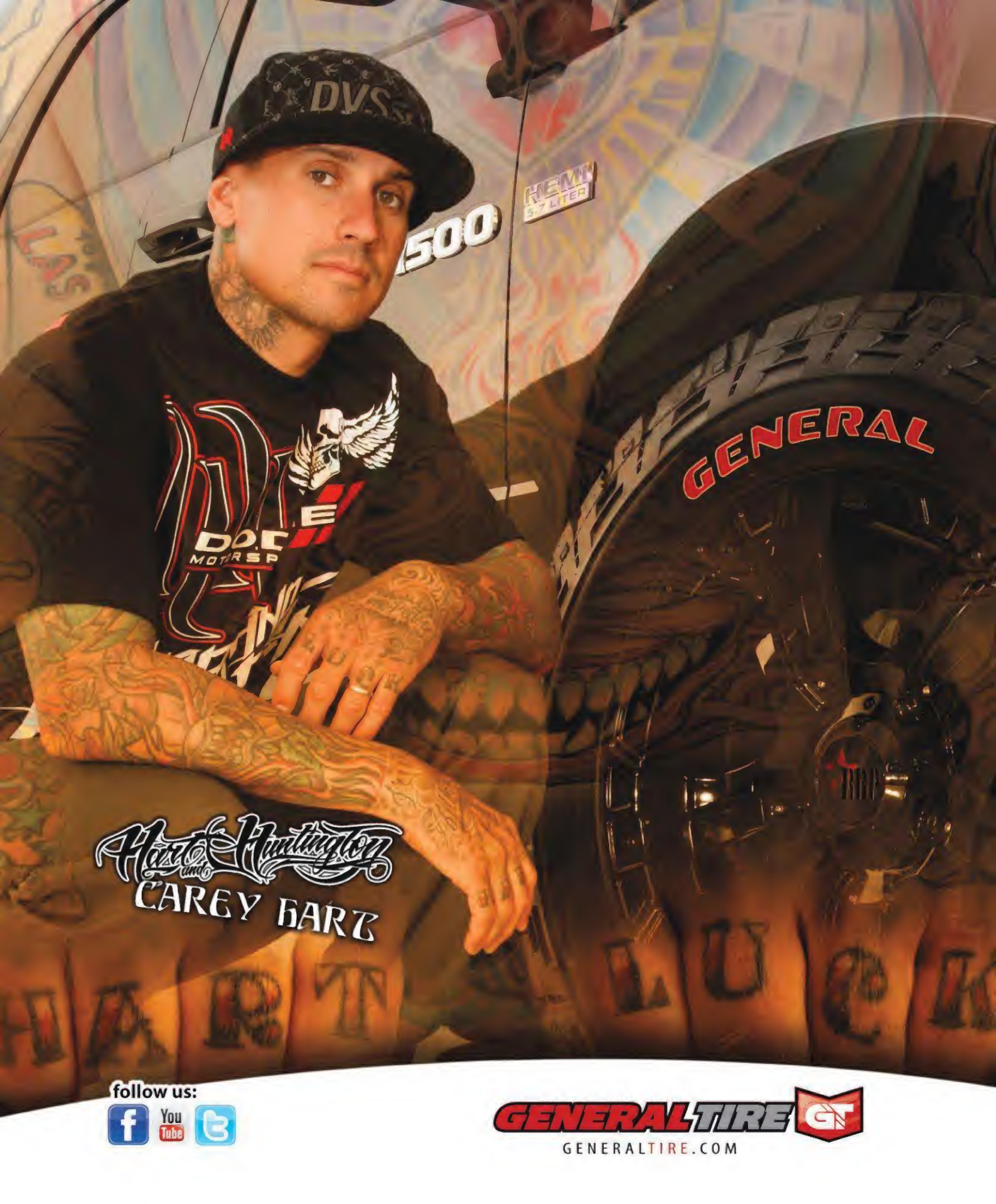
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